DECEMBER 1, 1940

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Ker-Seymer

EUGENE GOOSSENS

Who This Season Celebrates His Tenth Year as Conductor of the Cincinnati Symphony Orchestra

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MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3024 | NEW YORK, DECEMBER 1, 1940 | Vol. CXXII—No. 11

Metropolitan Rings Up Curtain With 50 Per Cent Native Songsters

New York Cheers Stock In Chicago Symphony's Golden Jubilee Visit

Photo by Jun Fujita, Chicago

FREDERICK STOCK ON THE PODIUM

By LEONARD LIEBLING

Touring several large Eastern cities in celebration of the fiftieth year of its existence, the Chicago Orchestra visited New York for two concerts, on Nov. 20 and 22.

The symphonic Chicagoans had not been in the metropolis for quite a while, and a large and expectant audience turned out to renew acquaintance with the renowned organization and its veteran conductor.

With all his firm control and urgent enthusiasm, Frederick Stock nevertheless remains a leader of the old school, which means that he is concerned primarily with music making, and with none of the personal display and prima donna antics that some baton commanders feature so consistently these days.

Those brethren might have learned, had they heard Stock on the present occasion, that Weber's Euryanthe overture sounds best when permitted to voice its own direct message, free from violent dynamic contrasts and sensational aberrations of tempi. The same lesson was taught in the Brahms No. 3, set forth suavely, graciously, sincerely, eloquently.

(*Please turn to page* 12)

Opera Impresses In Los Angeles

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

A series of artistic triumphs marked the fourth annual visit of the San Francisco Opera Company from Nov. 4 to 9 in Shrine Auditorium under the managerial auspices of L. E. Behymer. Despite last minute cancellations necessitating changes in repertory, and the distraction of election time, General Manager Gaetano Merola devised a week of productions given in all respects in a manner as near perfection as opera is likely to be achieved.

The company opened Nov. 4 with The Masked Ball by Verdi, moved to Pasadena Nov. 5 to present Manon by Massenet under the local banner of Elmer Wilson, and returned to the Shrine for the Don Giovanni of Mozart Nov. 6, Lucia di Lammermoor by Donizetti, Nov. 7, Marriage of Figaro by Mozart, Nov. 8, and Rosenkavalier by Strauss, Nov. 9.

Erich Leinsdorf conducted Don Gio-

(*Please turn to page* 15)

Pauly Triumphs As 11th Hour Salome

CHICAGO.—Substituting on less than a day's notice for the indisposed Marjorie Lawrence, Rose Pauly scored a personal triumph in the title role of Salome on Nov. 20. Mme. Pauly had only a single rehearsal of her part and was without a full stage rehearsal with the rest of the cast. Her command of the role and realistic delineation resulted in one of the greatest ovations Chicago has heard in a decade. It was an electrifying performance. N. D.

Lawrence's Carmen, Colorful Debuts, Stir Chicagoans

By RENÉ DEVRIES

CHICAGO.—The vast Civic Opera House was packed from pit to dome for the first subscription performance of the season, Tristan and Isolde with Kirsten Flagstad and Lauritz Melchior in the roles of the immortal lovers. Mme. Flagstad's Isolde is justly looked upon as one of the greatest achievements of the day and Melchior's Tristan remains the acme of perfection. Another star, Enid Szantho, sang gloriously the music given to Brangaene and George Czaplicki's Kurvenal could hardly be surpassed in vocal splendor. King Marke had in Douglas Beattie a sympathetic interpreter. Mack Harrell, in the obscure role of Melot, made a favorable impression at this his debut and the ever reliable Giuseppe Cavadore lent distinction to the small role of the Shepherd. Edwin McArthur

(*Please turn to page* 9)

Photo by Ella Barnett

MAPPING SEASON. Austin Wilder, Managing Director of WGN Concerts, studying the new list, not yet complete, of WGN concert and opera artists for the 1940-41 season. (Story on page 22)

Masked Ball Opens 16-Week Season In Renovated Building

Italian and German Operas Dominate Johnson's Inaugural Performances — 6 Artists in Debuts—First Broadcast Will Be Mozart's Marriage of Figaro

Owning its own building, directed by a managing board of business men and financiers of this country and with a personnel approximating 50 per cent of American-born singers, the Metropolitan Opera Association opens its new season tomorrow night (Dec. 2) lacking only a native conductor and an American opera to make it more nearly American than it has ever before been in its history.

The engagement of John Dudley, Australian tenor, formerly of the D'Oyly Carte Opera Company, was announced by Edward Johnson on Nov. 18. The new tenor has appeared in concert, oratorio, radio and musical comedy. He studied opera with Dinh Gilly in England and sang small roles at Covent Garden.

First Week's Schedule

In announcing the first week's schedule, Mr. Johnson also revealed that Stella Andreva, soprano, rejoins the company after a three-year absence and will participate in the opening night's Masked Ball. Others in the cast will be Zinka Milanov, Kerstin Thorborg and Messrs. Sved, Cordon, Moscona, Cehanovsky, Carter and Oliviero. Panizza will conduct. Sved makes his Metropolitan debut.

The second evening Die Walküre will be sung by Kirsten Flagstad, Helen Traubel, Karin Branzell, Lauritz Melchior, Friedrich Schorr and Emanuel List under the Leinsdorf baton.

Licia Albanese sings the title role in Madam Butterfly on Thursday night with Mmes. Petina and Stellman and Messrs. Kullman, Brownlee, De Paolis, Gurney, Cehanovsky and Engelman. Papi is to conduct.

Samson and Dalila, restored to repertoire after a three-year absence will be revived on Friday night with René Maison and Risë Stevens in the principal roles and with Messrs. Huehn, Cordon and Moscona in support. Emery Darcy, John Dudley and Arthur Kent, newcomers, make their debuts in other roles. Pelletier will conduct.

The first Saturday matinee will introduce Salvatore Baccaloni, Italian basso buffo, in Mozart's Marriage of Figaro. Mmes. Rethberg, Albanese, Novotna, Petina, Farell, Olheim and Stellman and Messrs. Pinza, Brownlee, Rasely, De Paolis and D'Angelo in other roles. Panizza conducts.

Rosenkavalier will be the first popular

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Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th St., New York. Entered as Second Class Matter January 3, 1883. Re-entered June 10, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $3.00; Europe $4.50; Canada $4.50.

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What Do I Think of Radio and Records?

THE VERDICT

MUSICAL COURIER put this question to a member of eminent musicians, representative of all branches of the musical field:

"Is reproduced music—broadcast and phonograph music—beneficial, or otherwise, to the cause of music and the music profession?"

Here are some of the replies to our inquiry. Other comments will appear in the Dec. 15 issue.

What is *your* candid viewpoint?

↑ BROADCASTERS: THE WOMAN'S SYMPHONY ORCHESTRA OF LONG BEACH, Calif, comprising 120 players, in the municipally-supported group, largest of its kind in the world, with Eva Anderson conducting.

Mrs. H. H. A. Beach

Composer

I believe that the country has benefited to a great extent in the dissemination of a wider acquaintance with music through the radio and phonograph interpretations. The general interest in good music has been stimulated in many places where performances of it must necessarily be limited if not entirely absent, and a considerable happiness has been brought into many a lonely place.

There would seem to be no reason why the musicians and teachers should not have received benefit also. While there are only too many opportunities for the hearing of the music of little or no value, there are increasing numbers of distinctly fine programs being given over the air, and the list of fine records now available at moderate prices is an opening for everyone to listen to the greatest works performed by the greatest artists.

Virgil Thomson

Composer, Critic

It is not yet ascertainable. I think, whether the radio and the gramophone are of benefit to contemporary music and its dissemination. That they have been detrimental to the interests of the whole body of musical executants is, I think, unquestionable. The enormous amount of unemployment that exists today among accomplished musical performers is certainly not traceable to anything else.

Aaron Copland

Composer

One thing is certain: none of us can foresee the incalculable influence of the radio and phonograph on music. The new audience created by both mediums is bound to have a profound effect on the type and style of music created in the future. Any composer who ignores the potential mass listener of the future is simply not aware of the time in which he is living. The new radio and phonograph audience, counted in the millions, instead of the hundreds as the case of concert-goers, is a challenge to every contemporary composer. I visualize a music which is profound in content, simple in expression, and understandable to all.

John Barbirolli

Conductor

I most emphatically believe that reproduced music is beneficial to the cause of music and the music profession. How else could so many millions of listeners be reached except by radio or phonograph records? These listeners would be paying concert-goers, given the opportunity of hearing and seeing an actual performance. This was definitely proved to me during last year's tour and during my engagements this summer in places where the Philharmonic-Symphony Orchestra and I had rarely if ever played. Each audience was largely made up of our friends of the radio and recordings. To know great music is to love and want it whenever and however it is available.

But with all this I would sound a word of warning, lest this vast amount of reproduced music become in the case of some their staple diet. Nothing, however well reproduced mechanically, should ever be allowed to take the place of the living thing whenever it is available.

Lauritz Melchior

Tenor

There is only one reply to your question for anyone able to hear, and that is *yes.*

Charles Wakefield Cadman

Composer

Yes, I firmly am of the opinion that phonograph recordings, along with music broadcast by radio, is "beneficial to the cause of music in the U. S."—or elsewhere for that matter. All this if it is intelligently done, with emphasis placed upon its value as an educational and cultural asset. I am a great exponent of the dissemination of worth while music by radio and through phonograph recordings in the public schools and colleges, in the correlative study of music. But I am not in favor of this medium unless those who control radio and manufacture recordings are willing to adequately reimburse composers and publishers for their part of it all.

Lazare Saminsky

Composer,

Author of "Music of Our Day"

I am afraid that in my case the query as to the aesthetic utility of the records and radio is addressed to the wrong person. Mine may prove to be the only

(*Please turn to page* 16)

MUSICAL YOUTH IN ACTION; LEOPOLD STOKOWSKI EXPLAINS. A group from his American Youth Orchestra, selected from every state and with which he toured Latin America. ↓

Refurbished Metropolitan Opens Its New, "Democra

(Continued from page 3)

Saturday night work and will be sung with Risë Stevens, Lotte Lehmann, Emanuel List and Eleanor Steber, the latter making her debut. Leinsdorf will conduct.

Native Singers Prominent

Now a national institution, as reflected by the recent million-dollar campaign, the Metropolitan through its weekly radio broadcasts has been "taken over" by people from all states of the Union.

With probably half of General Manager Edward Johnson's organization American-born, if those who have sought naturalization or become citizens are included, the final figures would be greatly increased.

Of the 100 singers listed 44 are natives. In the soprano section there are 16 American-born prima donnas, almost 50 percent; the mezzo-soprano and contralto wing has seven Americans, more than half of this contingent. Nine tenors, or almost half the entire section are American-born while 10 of the 20 baritones were born in this country. In the bass contingent, however, only two are native-born.

No conductor at present listed is an American-born, but Frank St. Leger, now holding a full conductorship, has been prominent in operatic companies for years in this country as has Wilfred Pelletier from Canada.

New Conductor Engaged

Ferruccio Calusio, Argentine conductor, has also been engaged as a guest conductor this season, the second from that country. Ettore Panizza is an Argentinian. A graduate of the Verdi Conservatory in Milan, Mr. Calusio studied with Max Reger in Germany and began his career in 1913. He collaborated with Toscanini at La Scàla and has conducted in South America, Italy, France and Spain. Mr. Calusio, who has presented symphonic concerts in Rome, Milan, Turin, Paris and Madrid, for the past 10 years has been a conductor at the Colon in Buenos Aires.

As previously announced in the Musical Courier, the novelties this year include Gluck's Alceste, never before presented at the Metropolitan; Donizetti's Daughter of the Regiment, sung in French; the same composer's Don Pasquale; Smetana's The Bartered Bride, to be heard in English; Beethoven's Fidelio; Mozart's Don Giovanni; Verdi's Il Trovatore and Saint-Saens' Samson and Delilah, in addition to The Masked Ball, revived for the opening night.

New sets will be provided for Alceste, The Daughter of the Regiment, and Il Trovatore in addition to the work of tomorrow night. In Samson, a new ballet for the bacchanale will be provided by Boris Romanoff, ballet master and choreographer.

House Renovated

For the opening night's audience, the auditorium will present several innovations in its physical aspects. Critics of the musical press have lost their time-honored sanctum on the 40th St. side and this room and the adjoining coatroom have been converted into a "home" for the Metropolitan Opera Guild. A small kitchen with range and sink is now available for such refreshments as may be necessary at Guild gatherings and the room itself is large enough as a headquarters and for committee sessions.

The new "grand tier" consists of 144 new seats, arranged on an angle so that view of the stage can be had without straining of the necks of occupants. Where the stall boxes were located is a section reserved for members of the Guild while the old omnibus box has also been made over for members of the Metropolitan Opera Club.

Almost in the center of the new seating arrangement stands the two new booths for radio broadcasting and television. Located as they are, they give a commanding view, on a straight line, of the stage. Adjoining are dressing rooms and coat-rooms for the broadcasting staffs and also for the ushers.

A new press-room is on the 39th St. side, also in this new tier with entrance directly into the seating allotment. A coatroom here also is available.

New seats have been placed in the directors' box and their room also has been repainted.

A checkroom is now located directly in back of the grand tier seats.

New Seating Plan

According to Earle R. Lewis, assistant general manager and in charge of the box office, the new seats in the grand tier will be sold for $5, a "popular price." As this issue of the Musical Courier went to press, about 70 percent of these had been subscribed. Mr. Lewis said that many of these subscriptions had come from persons who formerly subscribed for the tier above. Under the previous plan these seats, then arranged in grand tier boxes, sold for $10 each at each performance.

Holders of these boxes, in some instances, he said, have moved to the parterre boxes for this season. In the balcony, new seats have been installed.

The entire house has been repainted and new lighting installed throughout. Changes also have been made in the ventilation system necessitated by the new arrangement for the grand tier. The box office also has been renovated and repainted and a new lighting system installed. The corridors have received new carpets and have been repainted throughout.

The color scheme for the house, however, has been retained.

Backstage, in addition to new plumbing in the dressing rooms, repainting has brightened the house and the stage also has been renovated and redecorated.

The final change, made just prior to the

METROPOLITAN NEWCOMERS. Left to right, top row, Germaine Lubin, soprano; Alexander Sved, baritone; Stella Roman, soprano; Salvatore Baccaloni, bass. Second row, John Dudley, tenor; Elsa Zebranska, mezzo-soprano; Norina Greco, soprano; Joel Berglund, baritone. Third row, Arthur Kent, baritone; Eleanor Steber, soprano; Emery Darcy, tenor, and Francesco Valentino, baritone.

(*Biographies on page 8*)

tized" Season

©Pictorial Feature Service

BRUNO WALTER

opening was the installation of a new stage curtain, in the same color scheme as the old one which showed signs of age in the seams.

All in all, the house on the inside, presents several changes to mark the fact that its ownership has changed.

Guild "At Home"

Prefacing the opening of the season on Dec. 2, the Metropolitan Opera Guild held an "at home" on Sunday night, Nov. 24, when the entire house was thrown open for inspection by members and a brief program presented by artists and members of the ballet.

George A. Sloan, president of the Metropolitan Opera Association, reviewed the million-dollar drive to purchase the building and lauded the guild members for their support. Mrs. August Belmont, president of the guild, also paid tribute to her associates and discussed the large part played by the radio in the drive. Fondling the new curtain, revealed for the first time, Mrs. Belmont said that the old curtain would be cut up into "millions of strips" suitable for book marks and sold for $1 each to provide a fund to purchase tickets that would be sold to students at half-price.

General Manager Edward Johnson discussed the new artists and plans for the season and also introduced many of the new personnel who were present. Mr. Johnson said the weekly broadcasts this year will be sent to South America by short wave. He also announced the program. Zinka Milanov, dramatic soprano, sang several Yugo-Slovakian folksongs with the new assistant conductor Peter Paul Fuchs at the piano. Anna Kaskas, contralto, sang the Invocation from Gluck's Orpheus and other numbers and Leonard Warren, baritone, offered Handel's Thanks be to God and other numbers with Vittorio Trucco at the piano. The ballet, with Mr. Fuchs at the piano presented a choreographic fantasy, arranged by Boris Romanoff and the Hindu dances from Lakme.

Following the program members inspected their new headquarters which contains on the walls a bas-relief of Emma Eames, and portraits of Jenny Lind and Artur Bodanzky.

La Boheme will be sung at a special matinee on Jan. 3 for the benefit of the New York Protestant Episcopal City Mission Society. Mme. Novotna and Messrs. Bjoerling and Brownlee will sing principal roles. Mrs. Wendell L. Willkie is honorary chairman with Mrs. Ernest R. Adee, chairman, and Mrs. Frederic A. de Peyster, Mrs. William Worthington Herrick, Mrs. Charles Gilmore Kerley and Mrs. John Rousmaniere vice chairmen.

PRINCIPALS IN MOZART'S LE NOZZE DI FIGARO scheduled for Dec. 7 at the Metropolitan Opera House. Left to right Bidu Sayao, Elisabeth Rethberg, John Brownlee and Ezio Pinza.

Photo by Wide World Studio

New Ballets for Metropolitan

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Gluck's grand old opera, Alceste, will be produced this season at the Metropolitan Opera House. The announcement is especially interesting because the opera contains a ballet that is virtually unknown to modern audiences.

Alceste will present some serious problems to the dancers, who will have to preserve the eighteenth century spirit. Naturally, a large part of the successful projection of an operatic ballet falls on the shoulders of the ballet master, whose position is especially difficult when he is called upon to restore for revival an old choreography.

The corps de ballet of the Metropolitan, under the direction of Boris Romanoff, has been working on Alceste for some time. Incidentally, Romanoff, who has been with the Metropolitan since 1938 (after having been connected with nearly every important opera house in the world), is very enthusiastic about the discipline and cooperation of the Metropolitan ballet.

One may confidently look forward to a successful realization of Noverre's choreography. Problems that could never be solved by any other organization are met successfully by operatic dancers, who are a highly versatile group. They have to be, for besides long daily rehearsals to perfect a few fleeting moments on the stage, they must be prepared to take any part in any opera that requires characters to be seen and not heard. Withal, there are compensations. The opera house serves as a home, and is a nucleus of an organization that may continue their work even after the close of the opera season.

At the Metropolitan, the ballet depart-

(*Please turn to page 8*)

LILY PONS PREPARES.

The soprano begins her drumming lessons in preparation for the role of the vivandiere, Marie, in Donizetti's Daughter of the Regiment, which the Metropolitan is reviving this season. Her teacher, Walter Larew of the San Francisco Opera Orchestra, looks on with a watchful eye.

Wide World Photo

MEMBERS OF METROPOLITAN OPERA BALLET REHEARSE

GENERAL MANAGER
Edward Johnson, the Metropolitan Opera's director-in-chief, at his desk.

Metropolitan's List for the New Season

(*Continued from page 7*)

ment is an institution all its own. There are classes under the direction of Margaret Curtis, in which dancers are trained from childhood. It is from these young groups that, with the judicious application of burned cork, the little darkies in Aida emerge. The most talented students are placed in the regular ballet of the opera house. After the season is under way Maestro Romanoff prepares special Sunday evening concerts devoted entirely to the dance.

Opera Ballets Afield

In the same way, Willam Christensen, as artistic director, carries on with his ballet in the San Francisco Opera Company. One of the company's successes of this season was their revival of the rarely performed four-act Swan Lake ballet. As you have guessed, it was presented as part of the Tchaikovsky Centennial festivities. Janet Reed and Lew Christensen danced the leading roles. At the close of the opera season the San Francisco Opera Ballet will tour the West Coast and also travel as far East as Detroit. Another large operatic organization, the Chicago Opera Company, has invited the Ballet Theatre for a six-week engagement which will include twelve all-ballet performances.

Fortune Gallo, canny impresario, has always favored a large ballet. Of the sixteen popular operas in his company's repertoire, twelve have ballets, while the shorter operas are always followed by ballet divertissements. Lyda Arlova and Lucien Prideaux have already completed seven successful seasons as soloists and ballet directors of the company.

(*Please turn to page 58*)

The Newcomers

GERMAINE LUBIN,

French dramatic soprano, studied at the Paris Conservatoire. After her debut at the Opera-Comique, she was engaged at the Grand Opera, where for several years she has been the leading soprano. Mme. Lubin has sung dramatic roles in French and Wagnerian repertoires and heroic roles such as Elektra, and appeared in Covent Garden, at the Bayreuth Festivals and in other important opera houses of Europe.

STELLA ROMAN,

Roumanian dramatic soprano, studied at the Vienna Conservatory and Bucharest Academy of Music. She made her debut at the Teatro del Corso, Bologna, and appeared also at the San Carlo in Naples; Teatro Massimo, Palermo; Teatro Reale dell' Opera, Rome; State Opera, Berlin; Liceo, Barcelona; and Salzburg Festival, as well as other important theatres.

NORINA GRECO,

American lyric soprano, received her musical education in this country. She began the study of the piano at 13 and a year later took up dancing. Her vocal potentialities were discovered when she was 16. Miss Greco made her debut in 1937 as Violetta in La Traviata. She has appeared with the San Carlo Opera Company, with the Cincinnati Opera, and more recently in Buenos Aires.

ELSA ZEBRANSKA,

Latvian mezzo-soprano and contralto, studied at Riga Conservatory and Ecole Normale in Paris. In 1929 she made her debut in Paris with the Chaliapin Opera Company and sang with that company for two seasons. She has appeared in opera houses in Belgium, Sweden, France, Finland, Spain and England.

ELEANOR STEBER,

American soprano, from Wheeling, W. Va., a winner of the 1939-40 Metropolitan Opera Auditions of the Air, was a church soloist in that city and then won a scholarship at the New England Conservatory of Music. She is an artist-pupil of Paul Althouse, Metropolitan Opera tenor, and has appeared in oratorio and concert in the East, South and Middle West.

FIRST NIGHT DIVA. Zinka Milanov sings the role of the heroine Amelia in the Dec. 2 revival of A Masked Ball at the Metropolitan. She also made her Chicago debut in the opening performance of Aida by the Chicago Opera this season, and was the soprano soloist with the NBC Symphony Orchestra and Westminster Choir in Verdi's Requiem under Toscanini. Mme. Milanov has been chosen by this conductor to sing in Beethoven's Missa Solemnis this season.

Photo by Wilen

Complete Metropolitan Roster

The complete personnel for 1940-41 follows:

SOPRANOS

Licia Albanese
Stella Andreva
Josephine Antoine
Rose Bampton
Pearl Besuner
Natalie Bodanya
Hilda Burke
Jean Dickenson
Annamary Dickey
Muriel Dickson
Marita Farell
Susanne Fisher
Kirsten Flagstad
Dusolina Giannini
Norina Greco*
Helen Jepson
Irene Jessner
Marjorie Lawrence
Lotte Lehmann
Germaine Lubin*
Dorothee Manski
Zinka Milanov
Grace Moore
Jarmila Novotna
Rose Pauly
Lily Pons
Hilda Reggiani
Elisabeth Rethberg
Stella Roman*
Bidu Sayao
Eleanor Steber*
Maxine Stellman
Grete Steuckgold
Helen Traubel
Thelma Votipka

MEZZO-SOPRANOS AND CONTRALTOS

Karin Branzell
Lucielle Browning
Bruna Castagna
Doris Doe
Anna Kaskas
Kathryn Meisle
Helen Olheim
Irra Petina
Rise Stevens
Gladys Swarthout
Kerstin Thorborg
Elsa Zebranska*

TENORS

Paul Althouse
Jussi Bjoerling
Arthur Carron
John Carter
Richard Crooks
Emery Darcy*
Alessio De Paolis
John Dudley*
Charles Hackett
Frederick Jagel
Raoul Jobin
Charles Kullman
Karl Laufkoetter
Rene Maison
Anthony Marlowe
Giovanni Martinelli
Nino Martini
Nicholas Massue
Lauritz Melchior
Lodovico Oliviero
George Rasely
Armand Tokatyan

BARITONES

Joel Berglund*
Richard Bonelli
John Brownlee
George Cehanovsky
Louis D'Angelo
Wilfred Engelman
Arnold Gabor
Mack Harrell
Julius Huehn
Herbert Janssen
Arthur Kent*
Carlo Morelli
Walter Olitzki
Fredrich Schorr
Alexander Sved*
John Charles Thomas
Lawrence Tibbett
Francesco Valentino*
Leonard Warren
Robert Weede

BASSOS

Salvatore Baccaloni*
Norman Cordon
John Gurney
Alexander Kipnis
Virgilio Lazzari
Emanuel List
Pompilio Malatesta
Nicola Moscona
Ezio Pinza
Leon Rothier
James Wolfe

GUEST CONDUCTORS

Italo Montemezzi*
Bruno Walter*
Ferruccio Calusio*

CONDUCTORS

Erich Leinsdorf
Ettore Panizza
Gennaro Papi
Wilfred Pelletier
Karl Riedel
Frank St. Leger

MUSICAL STAFF

Otello Ceroni
Pietro Cimara
Antonio Dell'Orefice
Peter Paul Fuchs*
Karl Riedel
Giacomo Spadoni
Victor Trucco
Frederick Vajda
Hermann Weigert
Felix Wolfes

CHORUS MASTERS

Fausto Cleva
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STAGE DIRECTORS

Desire Defrere
Herbert Graf
Leopold Sachse

BALLET MASTER AND CHOREOGRAPHER

Boris Romanoff

LIBRARIAN

Alfred Mapleson

Simone Mantia, Orchestra Manager

*New this season

BRUNO WALTER,

made his debut as a conductor of opera in Cologne, Germany. Then he went to the Hamburg Opera, where he was associated with Gustav Mahler. When the latter retired in 1908, Mr. Walter succeeded him as conductor at the Vienna Opera. He then became musical director and general manager for 10 years at the Munich Opera, and then, for several seasons, was chief conductor at the Salzburg Festivals. He later conducted in Paris and has been heard in this country as guest conductor of the New York Philharmonic-Symphony, the NBC, Los Angeles, Detroit, and Minneapolis orchestras.

ITALO MONTEMEZZI,

Italian composer-conductor, first studied to become an engineer. Was graduated with a diploma in composition from Milan Conservatory. Composer of several operas, he is best known for his L'Amore dei Tre Re, Giovanno Gallurese and La Notte di Zoraima, all of which have been heard at the Metropolitan.

PETER PAUL FUCHS,

who joins the new musical staff, was born in Vienna in 1916. After study in piano and theory he entered Felix Weingartner's conducting class at the Academy in Vienna and received his diploma. He conducted at the Volksoper and for two seasons also at the German Theatre in Brünn, later going to Italy for study. Two years ago he came to this country as an accompanist and pianist. He has written a symphony, much chamber music, and songs.

MICHAEL ROSENKER,

new concertmaster, studied at the Petrograd Conservatory under Leopold Auer and at 16 was appointed concertmaster at the Folks Opera in that city. In 1917 he undertook a world tour including the Far East. Later he was named head of the violin department at Rotterdam Conservatory. He made his New York debut as a violinist in 1937. He has been heard with the New York Philharmonic at the Lewisohn Stadium.

ALEXANDER SVED,

Hungarian baritone, born in Budapest, first studied the violin. He made his debut at the Budapest Royal Opera and later in Italy studied repertoire with Sammarco, Stracciari and Titta Ruffo. He has been a leading member of the Staatsoper, Vienna; Royal Opera, Rome; La Scala, Milan; Covent Garden, London; Colon, Buenos Aires; and appeared at the Salzburg Festivals and Florence May Festivals.

JOEL BERGLUND,

Swedish baritone, received his training at the Royal Opera School, Stockholm, making his debut in 1928 in concert. The following year he made his operatic debut at the Royal Opera. In 1936 he was engaged by the State Opera in Vienna and the following year appeared at the Teatro Colon, Buenos Aires. He has appeared in concert and oratorio.

FRANCESCO VALENTINO,

baritone, born in New York City, studied in Denver and then went to Milan. He made his debut in Parma and has appeared in France, Switzerland, England and Spain, and at La Scala, Milan; San Carlo, Naples; Royal Opera, Rome; the Arena, Verona; and May Festival in Florence.

SALVATORE BACCALONI,

Italian basso buffo. In addition to appearances in all the principal opera houses in Italy, he has sung in many leading European theatres and in South America.

EMERY DARCY,

American tenor, born in Chicago, appeared with symphony orchestras in the West and in oratorio. He has been heard with the Boston English Grand Opera Company, at the Pasadena Music Festival and at the Hollywood Bowl and has sung on many coast-to-coast broadcasts.

ARTHUR KENT,

baritone, born in New York City, was educated at Correll University. One of the 1939-40 winners in the Metropolitan Opera Auditions of the Air, he has sung in oratorio, musical comedy, and with the St. Louis Municipal Opera Company, and has been soloist with the New York Oratorio Society and the Schola Cantorum.

Chicago Opera Launches New Regime Brilliantly

(*Continued from page 3*)

has grown immeasurably in his art since he last occupied the podium here and under his poetic and forceful baton the performance had an emotional and thrilling reading. So impressed was the management with the success of this performance that a post-season repetition is announced for Dec. 14.

Abravanel Conducts Traviata

An all-American cast was the magnet that drew the throng to the opera house when La Traviata had for protagonists Helen Jepson, Violetta; James Melton, Alfredo and John Charles Thomas, Germont pere. The Verdi opera served also for the debut of Maurice Abravanel, former Metropolitan Opera conductor. The new leader kept the orchestra subdued most of the evening and perhaps due to this fact or to some concealed electrical device the triumvirate of Jepson, Melton and Thomas sounded more dramatic in their utterances than previously.

Rose Bampton made her re-entry as Leonora in Trovatore and rose to new heights through her vocal powers, tonal clarity and noble phrasing. Giovanni Martinelli's Manrico remains an object for admiration and Karin Branzell as Azucena in particular excelled and won the unbridled enthusiasm of her listeners not only in Stride la vampa but throughout the evening. Carlo Morelli seemed to labor under difficulties in Il Balen, when the tone became muggy and unsteady. Virgilio Lazzari created a favorable impression as Ferrando, Henriette Chase distinguished herself as Inez and Giuseppe Cavadore added lustre to the performance as Ruiz. Henry Weber presided at the podium, and to him in a large measure reverts a great part in the success of the production.

Gonzalez a New Butterfly

One of the most interesting performances so far this season was that of Butterfly, the first of the Board of Education series, which brought to the fore Enya Gonzalez, charming Philippine soprano, as Cio-Cio-San. At her debut here the petite, exotic and sympathetic songstress rode to victory by virtue of a voice of sufficient power and a well thought-out characterization of the unfortunate creature. Many Pinkertons have trodden our stage, but it is doubtful if one more alert in manner or more suave in voice has come to notice than James Melton. Carlo Morelli created a new American consul, making the personage more Latin than of yore. He contrived, nevertheless, to make up vocally what was missing in acting. Year after year Cavadore is entrusted with the role of Goro, the marriage broker, and annually he gives to the part the note of drollery and fuss, so often missed by other interpreters. Angelo Canarutto conducted.

Modern Version of Falstaff Heard

Verdi's Falstaff in English was performed at the Civic a la twentieth century, but not according to tradition. This being set down, let us hasten to state that we enjoyed the "show" immensely. General Director Henry Weber had spared neither time nor expense on the comic opera, which became a farce instead of a philosophical treaty. John Charles Thomas' Falstaff had nothing in common with those of Maurel, the creator of the role; Scotti, or Rimini. His is an obese, amorous, gastronomous and inebriated fathead who sings and whistles like a bird and whose irresistible humor reached its mark far over the footlights. Dusolina Giannini, in glorious estate, carried the note of comedy to a high degree without marring the tonal beauty of her song and her Alice Ford proved an excellent foil for her husband, Mack Harrell, who followed suit in witticism and vocalism. Lydia Summers appeared to good advantage as Mistress Page, and Sonia Sharnova proved a riot as Dame Quickly. Bardolph and Pistol had in Charles Bell and Douglas Beattie a pair of clever funmakers. Giuseppe Cavadore as Dr. Caius completed the jolly cast in which Virginia Haskins and José Mojica as Nannetta and Fenton respectively, lent their youthful appearance and well thought out personifications. In this version neither of those roles plays an important part vocally. Though blue-pencilled unmercifully the old Falstaff in its new garb, has been rather more than rejuvenated. It may not be the classic we know but it caught the fancy of the public who appreciates good fun especially when they understand the text, which was not Shakespearean but middle-western American at times. Director Weber kept things at a lively tempo both in the orchestra pit and on the stage and to him more particularly is due the success of the piece.

FREDERICK JAGEL AS PINKERTON woos Cio-Cio-San (Rosa Tentoni) in a recent performance by the Chicago Opera.

Crooks Charms as Des Grieux

Not since the days of the great Lucien Muratore have we heard a Des Grieux in Massenet's Manon who could give entire satisfaction until Richard Crooks appeared for the first time here in opera as the unfortunate chevalier. Le Reve was sung with dulcet tones and the Ah, fuyez, with a tonal splendor that unleashed the enthusiasm of the listeners to a marked degree.

Photo by Louis Melançon

BEFORE THE MIRROR. A Degas-like study of some coryphees of the Ballet Theatre, now appearing with the Chicago Opera Company.

HENRY WEBER, GENERAL DIRECTOR OF THE CHICAGO OPERA, and his wife Marion Claire, soprano, congratulating Karin Branzell (right) as she leaves her dressing room after her performance in Salome at the Chicago Opera House on Thanksgiving day.

Helen Jepson's Manon is a novelty and the way she sees the character is to say the least interesting. Vocally, she shared equally with the tenor in the success of the night. The role of the elder Des Grieux was in the good hands of Leon Rothier, and Lescaut found in Czaplicki the foxy scoundrel of the Abbe Prevost legend. Maurice Abravanel conducted.

Cavalleria and Pagliacci, those inseparable bedfellows, were presented in a laudable manner, especially the Leoncavallo thriller, for in the Mascagni opera, with the exception of Dusolina Giannini and Frederick Jagel, the balance of the cast proved weak in many respects. Giannini's emotional and dramatic Santuzza held things at a high level when she occupied the stage and the same might be said of her *vis-à-vis*, Jagel, but somehow the entire performance missed fire. It was reserved for Pagliacci to awaken our dormant senses with Martinelli as Canio; Thomas the Tonio; Czaplicki the Silvio, Mojica the Beppe and Helen Jepson as Nedda. In that role the diva exploited to advantage her gorgeous vocalism in tones of such dramatic warmth and potency as to surprise her most sanguine admirers.

Lawrence is New Carmen

A new Carmen in the person of Marjorie Lawrence kept the spectators in a high state of emotion. Miss Lawrence views the cigarette girl as a woman strong of brain and physique, who fears neither devil nor man and who seldom cajoles but attains her end nevertheless. Her song was as sensuous as her gypsy portrayal would permit, and yet no Carmen of the operatic stage has uttered with greater vehemence and eloquence either

(*Please turn to page 10*)

IN KING MARKE'S GARDEN. Kirsten Flagstad and Lauritz Melchior, made up for the title roles in Tristan and Isolde, chat with Edwin McArthur, conductor of the performance, which opened the regular subscription series of the Chicago Opera Company on Nov. 4.

Chicago Operas Hailed

(*Continued from page 9*)

mockery or tragedy. Jan Kiepura could not long occupy the important position he does in the world of song if his Don Jose were taken as a criterion of his work. Adding a few high tones that delighted the gallery gods, clowning the role to draw attention to himself, singing the Flower Song unmercifully off pitch are but a few of the sins committed on this occasion by the distinguished Polish tenor who should polish his address and demeanor to remain in the good graces of all those who admire good taste and artistry. Florence Kirk, a demure Micaela, sang tellingly despite a little vibrato, excusable at a debut in such an important company. The Escamillo of George Czaplicki is an old acquaintance, but on this occasion he delivered the Toreodor couplets with such grandiloquence that the audience gave him a rousing reception that took the form of a real ovation. All the minor roles were capably handled, but in all fairness the real star of the night was the conductor, Henry Weber. The tempi that he took might not be those to which we are accustomed; he put more ginger in the Bizet music and by so doing contrived to make the presentation more lively and up to date. It is the aim of our general director to rejuvenate old operas and to inject into them new life. Some might pick a bone with him on this score; others might emulate him, while some might agree that in these days of velocity, lagging conductors are demoded.

New Conductor Bows

Aida came in for a repetition with a cast differing only in the roles of Amneris, Radames and the unseen priestess and with a newcomer at the conductor's stand. Elsa Zebranska, regal of figure and agreeable of voice, won immediate favor in the part of the Egyptian princess. Frederick Jagel won the lion's share of applause from the start, for after the Celeste Aida the public reacted to his song as one and he could well have repeated the exultant oration were it not that encores are not permitted. On this his American debut, Conductor Paul Breisach gave evidence of thorough knowledge of Italian opera though he has won his renown in Germany. Here is a stickler for tradition. He neither accelerates nor drags the tempi, but keeps things on a happy medium, for his climaxes are not explosive nor the pianissimos exaggerated.

Debuts in Il Trovatore

The repetition of Il Trovatore served for the debut in opera of Naomi Cook, Chicago soprano, Susanne Sten's first bow here and Arthur Carron's return after a long absence. Miss Cook is recognized as a foremost oratorio and concert singer and her first appearance in opera was awaited with keen anticipation. That she did not disappoint was a foregone conclusion, for she has one of the most magnificent voices in the soprano realm and uses it with marked intelligence. Her admirers expressed their approval vehemently at the conclusion of her various arias and in concerted numbers where her high tones came out pure and brilliant. The role of Azucena requires a dramatic contralto, and Miss Sten has a lyric voice. Nevertheless, she impressed as a fine singing actress well versed in her metier and gifted with a vocal organ of beautiful texture in the upper region and acceptable in the medium. Heroic in figure and in tonality, Carron's Manrico had force and temperament and stood out gloriously. Henry Weber conducted with understanding and paternal kindness, especially towards the debutanes.

Don Giovanni Revived

The revival of Don Giovanni may be counted as one of the big achievements of the company thus far this season. Paul Breisach found in the Mozart score better opportunity to shine in his own light than was the case when he made his debut. Here he exhibited profound erudition and knowledge of the voice and the combination made for a sparkling performance. Ezio Pinza, in the title role and Lazzari interpreting the rascally Leporello, proved a pair of great vocalists well steeped in Mozartean tradition. Tito Schipa's Don Ottavio is an old acquaintance, but in all sincerity the popular tenor has not in a long time been found in such regal vocal estate. A stylist par excellence, he delivered the Il mio tesoro with finesse and classic line. The Russian baritone, Fred Destal, effected his debut as Don Pedro and acquitted himself capably; so did Lorenzo Alvary in his first bow here as Masetto. Having given precedence to the male element, let us set down volumes of praise for Rose Bampton, the Donna Anna, and Kathryn Witwer, Donna Elvira. The former brought grandeur to the taxing role with dramatic accent and velvety tones whilst the latter's uncommon musicianship and limpid voice brought to her part an interpretation well nigh perfect. The role of Zerlina had in the vivacious Hungarian soprano, Margit Bokor, an interpreter whose pulchritude matches a voice of small but crystalline quality. Miss Bokor evidently is bound for popularity. She has charm to a marked degree and clever histrionism and she captivated the public who pronounced her the "find" of the season.

The second week came to a happy conclusion with Verdi's Rigoletto sung by Josephine Tuminia (Chicago debut) in the role of Gilda; Alexander Sved as the hunchback jester and Jussi Bjoerling reappearing as the Duke of Mantua. The three luminaries were well seconded by Douglas Beatty in the role of Sparafucile; Lydia Summers as Maddalena; Mack Harrell the Monterone; Giuseppe Cavadore, Borsa. Leo Kopp conducted.

Stravinsky in Three Symphony Concerts

Igor Stravinsky conducting the Chicago Symphony Orchestra in two all-Stravinsky programs, brought the multitude on each occasion. At all concerts his C major Symphony dedicated to the Chicago Symphony and written for its golden jubilee season, was featured and impressed as a rather ambiguous work, jammed to the brim with ideas not fully developed so that the pattern seems loosely woven. Stravinsky has always been an original in his musical language and it will take more than three hearings to understand the full meaning of his symphony. As soloist at the Thursday-Friday pair Jane Anderson, well known Chicago pianist, played Stravinsky's concerto for piano accompanied by wind orchestra in a manner entirely to her credit and to the delight of the public. Stravinsky's Little Suites Nos. 1 and 2 occupied on the Tuesday program the place of the concerto.

Before embarking Eastward for concerts in Pittsburgh, New York, Philadelphia and Boston, the orchestra led by Frederick Stock, offered in its regular concerts practically the same program they will play on tour. Stock has long been recognized as an authority on Brahms and Strauss. Of the latter we heard the tone poem, Thus Spake Zarathustra and the symphony was Brahms' third in F major. The general verdict of habitues and cognoscenti of this concert was that the orchestra has never been in better estate and that the chief has raised the standard if possible to a high degree of perfection in this fiftieth anniversary year.

Ballet Theatre Triumphs

The Ballet Theatre has taken Chicago by storm. At each performance in the vast Civic Opera House real lovers of the dance are on hand, no matter what the bill. At each program one or two novelties are featured and so balletomanes are kept busy witnessing the superb artistry of this unique company on Thursday nights and Sunday afternoons. The Ballet Theatre has also proved a happy acquisition to the Chicago Opera Company.

Nicolai Malko Leads New Orchestra

The Fine Art Orchestra under the leadership of Nicolai Malko made its initial bow at the Goodman Theatre in a program containing the first Chicago performance of Bach's aria, after the Chorale-prelude, O Man, Bemoan Thy Tearful Sin (transcribed for string orchestra by Max Reger) and the first performance in America of Martinu's Tre Ricercari. The Symphony was Mozart's D major and as a final bonne bouche Mr. Malko programmed the lyric scene from Debussy's Prodigal Son, with the assistance of Agatha Lewis, soprano; Robert Long, tenor and Edward Stack, baritone. The opening concert was a huge success for all participants and though the Fine Art Orchestra is new only in name for its members are picked musicians from the Chicago Symphony and other local orchestras, the presence of Mr. Malko at the podium assures uncommonly fine readings and no one was disappointed for he lived up to his exalted reputation.

Bertha Ott Presents Star Attractions

The Bertha Ott Concert Management presented Ruggiero Ricci in violin recital at Orchestra Hall; Mara Slaviansky, soprano and Edward Gross, tenor in Kimball Hall, and John Charles Thomas in Orchestra Hall within the past fortnight.

Ricci, the prodigy of yesteryear, has grown into a mature artist, though he only celebrated his twentieth birthday recently. Possessor of a technic that knows no difficulties, he reached Parnassus in the formidably intricate Paganini D major concerto, playing with fleet, accurate fingers and a tone of surprising mellowness, considering the speed at which the young wizard performed the tantalizing work.

A song recital by John Charles Thomas is not only an event but a vocal lesson at all times. The foremost interpreter of the song literature of many nationalities, Thomas' enunciation of the text has long served as a model and his singing an example for others to follow. At his re-

(*Please turn to page 73*)

Photo by du Charme, S.F.

TITO SCHIPA, following a tour of more than twenty-five concerts and recitals in South America and appearances with the San Francisco Opera Company in its series, recently rejoined the Chicago Opera Company, making his reentry as Don Ottavio in Mozart's Don Giovanni and two days later singing as Alfredo Germont in Verdi's Traviata.

50 Years of the Chicago Symphony

by

Frederick A. Stock

Photo by Gibson Art Galleries

FREDERICK STOCK IN 1895

Photo by Moffett

IN 1913

This year the Chicago Symphony Orchestra is celebrating its fiftieth anniversary,—a golden jubilee for music in our metropolis of the Middle West. I must confess that I find it a little difficult to write just a few words upon a subject that has been not only on my mind for the past forty years or so,—but also very much in my heart.

I take it for granted that all of us know the background of the Chicago Symphony Orchestra, one of the oldest musical organizations in this country. Started by that great and illustrious master, Theodore Thomas, our orchestra here has grown and assumed such importance, that it seems more to the point to think of the present, as well as the future, than to speak of the past.

It occurred to me two years ago that, in deference to our Jubilee celebration, it would be a fitting tribute to this event if our Orchestral Association were to commission the great composers of Europe and this country to write music for us. With this idea in mind I toured through Europe, making a dash from England, through Norway, Sweden, Finland and Russia, and from there to southern Europe.

(*Please turn to following page*)

AT HIS SUMMER HOME
in Wisconsin, with his daughter, Mrs. Alfred Wolfe, his grandsons, Alfred and Frederick Wolfe, last summer.

CONDUCTING AT GRANT PARK,
Chicago, at an open-air concert before many thousands of listeners in the summer of 1937.

IN 1905

Photo by Richard G. Morris, Jr.

(Left)

ENTERING ORCHESTRA HALL,
home of the Chicago Symphony Orchestra, in October of the present year.

Photo by J. H. De Muth

IN 1935

(Continued from preceding page)

In England I asked William Walton to write us something for our anniversary. He agreed to do so; and in the meantime I have learned that his work will be sent to us a little late, for the reason that almost all of his time is occupied now in driving an ambulance to serve his country in the war.

On the Quest for Scores

While in Finland, I spent a most pleasant week-end with Sibelius and his charming family at Jarvenpää. We spoke at great length of the successes his compositions have achieved here, and I tried my best to urge him to make another trip to the States. However, he seemed so absorbed in his work and the completion of new scores that no manner of persuasion would move him from his sylvan retreat near Helsingfors.

Russia proved to be a very stimulating experience, for I met there Glière, Prokofieff, Miaskovsky, as well as a number of most gifted young composers. But the time was short, making it necessary for me to get to southern Europe as soon as possible. After England, Scandinavia and Russia, I found myself in Hungary. I was fortunate to find both Dohnanyi and Kodaly near Budapest, and I shall always remember Dohnanyi's great enthusiasm over performances of his works in this country, and especially his delight over the huge success of his fine Suite. Mr. Kodaly's composition, written for our fiftieth anniversary season, will soon be heard. My stay in Budapest was much too short, as I should really have enjoyed many more days on the Danube, and longer walks along the Corso.

I next went to Italy, where I met Casella. It is amusing to find that just now a short, delightful but thoroughly unintelligible scribble has arrived saying that his new Symphony, written for this celebration, will arrive here shortly. After Italy, I went to Paris, in order to ask Milhaud to write a new work for our Jubilee.

This was played here with great success in October. We have also performed a new work by Stravinsky, his Symphony in C major. We have just received a new Symphony by Miaskovsky—probably number twenty by this time, from the pen of such a prolific composer!

At this writing we have already presented, besides the Milhaud and Stravinsky's symphonies, two others dedicated to our fiftieth anniversary,—new works by John Alden Carpenter and by Roy Harris. The success of these four major works has evidenced a keen interest on the part of those who have come to listen to our playing of them at Orchestra Hall, and we are looking forward with keen anticipation to the presentation of new works by our fellow townsmen Rudolph Ganz, Albert Noelte, Leo Sowerby and David Van Vactor.

Milestone in Musical Progress

And thus we here in Chicago feel that the Golden Jubilee of this organization marks another milestone in the musical history of our country. While no one can tell what the future may have in store for the musical life of our land, yet one cannot deny that tremendous growth and progress have been made, whether we speak of orchestras, opera, chamber music or the organizations of new and young musical groups everywhere.

Competition in New Scores

There is further to be considered the progress made on the part of our own composers, and this was pointed out to me most emphatically through the results of a competition for works to be selected from a contest sponsored by the Chicago Orchestra Association. The result was that over 150 scores were submitted, and Mr. Barbirolli, Mr. Ormandy and Deems Taylor have had the arduous task of examining all of them. I took it upon myself to look through most of these and I am glad to say that I feel gratified at the enormous progress which has been made during the past fifteen years in the improvement of the quality of the work of American composers. We, in this country, have found our own note in writing music essentially and characteristically American, and this in itself speaks highly for the future.

SKETCH OF DR. STOCK'S CAREER

Born in Julich, Rhine Province, on Nov. 11, 1872, Frederick August Stock began his studies with his father, a bandmaster in the German Army. In 1886-90 he studied at Cologne Conservatory, his teachers including Humperdinck, Wullner, Jensen, Zollner and Japha. From 1890-95 he was a violinist with the Cologne Orchestra and then with the Chicago Symphony where in 1899 he became Theodore Thomas' assistant and in 1905 succeeded him. His doctorate of music was conferred in 1915 by Northwestern University. Composer of two symphonies, three overtures, a symphonic poem, many symphonic sketches and much chamber music, he has made many orchestral arrangements and written songs, violin and piano numbers. Dr. Stock has premiered many American compositions.

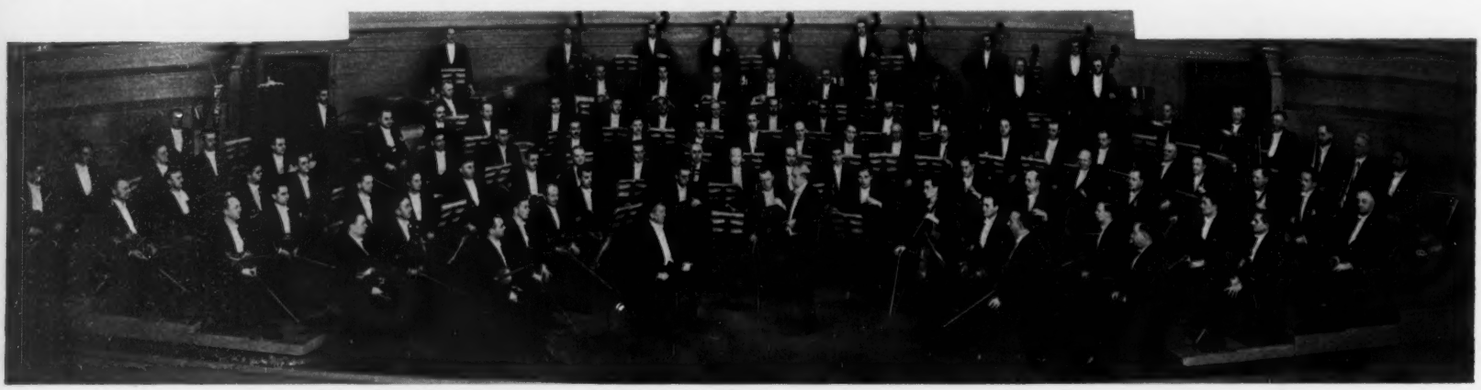


Photo by Kaufmann & Fabry Co.

THE CHICAGO SYMPHONY ORCHESTRA
with its conductor, Dr. Frederick Stock, on the podium.

Chicago Symphony Visits New York

(Continued from page 3)

What drama eventuated, had no overemphasis, no striving for extraneous effects. Especially the first and last movements made one feel that here was an interpreter who made the bid of a musician and artist in earnest service to the composer. In Strauss's Eulenspiegel, Stock characterized masterfully the various episodic divisions, some most merrily, others with the hint of tragedy that underlies all satirical humor.

He was assisted by orchestral playing of accuracy, healthy tone and spontaneous warmth. Vim there was in plenty, but also finished virtuosity. To hear the Chicago group again was to understand why it so permanently maintains its brilliant reputation and large following in its own territory.

Harris Score Commissioned

Roy Harris' American Creed, written on commission and dedicated to the Chicago Orchestra for its Golden Jubilee, consists of two movements, the first called Fantasy and the second being a double fugue based on Whitmans' line, The Modern Man I Sing. Subcaptions of the work are Free to Dream, and Free to Build.

Leaving its patriotic and sociological aspects out of consideration, Harris' music may be said to have much sturdy vigor, dignified melodic material, deep reflectiveness and expert writing that calls for real respect. This composer, never derivative, has thought and tonal speech of his own, a speech convincingly American in its best musical sense. The reception of his latest opus was impressively favorable.

The New York Philharmonic, in tribute to its brother organization, gave up Carnegie Hall for this evening and also the Friday matinee and on those dates substituted for the Chicago Orchestra in its home town.

Final Concert Again Noteworthy

The Nov. 22 matinée of the guest orchestra repeated for its leader and players the acclaim won by them two days before. Once more an absorbed audience had occasion to admire the noteworthy qualities of performance and the authority and dignified art of Dr. Stock.

Particular enthusiasm was aroused with Strauss' Death and Transfiguration, an interpretation and voicing vividly characterized and laid out on altogether grandiose lines. It is a score full of contrasting moods, dramatic, reflective, poetical and impetuous. New York has not heard the work published with more intensity and effect. So presented, Strauss' fifty-one year old music loses none of its original appeal and significance. His orchestration remains a thing of marvelous mastery.

Breadth and clarity distinguished the delivery of the opening Bach Suite No. 2, in B minor, and a colorful and inspiriting close of the concert came with Berlioz' Le Carnaval Romain.

The program included also an opus new to New York, a one-movement symphony by John Alden Carpenter, written for and dedicated to Stock and the orchestra, in honor of the Jubilee. The short footnote supplied by the composer explains that he had no intention to write story or problem material but merely to do some peaceful tonalizing much needed in these turbulent days. Carpenter realizes his purpose admirably with pages that are among the most amiably romantic he ever set down, with themes attractive and warm, and expert development and orchestration. The whole score is a model of taste and distinction. It had a glowing reception.

Stock Honored by Lotos Club

A few hours after the matinée, the Lotos Club tendered a dinner to Dr. Stock, at which Theodore Steinway presided, and the speakers were himself, Dr. Walter Damrosch, Leonard Liebling and the guest of honor.

Noticed among others present were Mmes. Damrosch and Stock, Mrs. Christian R. Holmes, Mrs. Roy Creighton, Lawrence Evans, Mr. and Mrs. Roy Harris, Mr. and Mrs. (Henrietta Schumann) Thomas Barker, Mr. and Mrs. Herman Irion, I. A. Hirschmann, Mr. and Mrs. Arthur Judson, Mr. and Mrs. Hans Lange, John Majeski, Mr. and Mrs. Charles O'Connell, Mr. and Mrs. Gregor Piatigorsky, Mr. and Mrs. Paul Schmidt, Mr. and Mrs. Hans Wilhelm Steinberg, Mrs. Frederick Steinway, Mr. and Mrs. Albert Stoessel, Charles Triller, Mr. and Mrs. Ward French, Lawrence Tibbett, Edward Barry (music critic of the Chicago Tribune), Siegfried Kahn, Winifred Kahn, Mrs. Alfred Wolfe (Dr. and Mrs. Stock's daughter), Mr. and Mrs. Frank Mason and Mr. and Mrs. Henry Voegeli (the former, longtime, devoted and resourceful manager of the Chicago Orchestra). Toscanini, rehearsing Verdi's Requiem a few doors away at Carnegie Hall, was expected at the dinner, but sent regretful word at a late hour that he could not end his labors until after midnight.

Saerchinger, Former Critic, Reviews Current History Over NBC

Cesar Saerchinger, author, correspondent and former London correspondent and critic of the Musical Courier, has renewed his series of broadcasts, on Friday nights from 11:15 to 11:30 over the NBC red network. Mr. Saerchinger speaks on The Story Behind the Headlines during which he analyzes happenings, particularly abroad, where for 27 years he served as correspondent in London, Paris and Berlin for American newspapers.

Urges Museum for Opera's Treasures

By HERBERT F. PEYSER

HERBERT F. PEYSER

On the right-hand side of the Paris Opéra, at the point where the Rue Scribe and the Rue Auber intersect and where the gilded bust of Charles Garnier flanks the sumptuous edifice he designed, there is an iron gate, now open, now shut, with an inconspicuous sign: "Bibliotheque de l'Opéra."

Probably the large majority of tourists on their way to or from the American Express or the neighboring steamship offices (I may be pardoned, perhaps, for speaking in pre-war terms) never give this sign a thought. That is because they are not musical scholars, historians, critics or similar repositories of wisdom. Those who are, have long had the opportunity of visiting this library; and they have been, one trusts, properly grateful for the variety and the richness of material it affords and for the comparative facility with which it can be used.

In the last respect, indeed, it is an agreeable contrast to, let us say, the Bibliotheque Nationale, where obstructive regulations and red tape take the heart out of you quite as efficaciously as they can in this or that department of the Préfecture de Police.

Archives in Other Countries

At the Berlin Staatsoper (and now again I am writing in the past tense, this time in pre-Nazi days) there is also a library—or, more specifically, there are archives—containing a wealth of books, scores, designs, drawings, programs and all the myriad curiosities and treasures which an institution of the kind would, in the nature of things, accumulate in the process of generations. In Munich, in Dresden, in Prague, in Vienna it is no different. Not always or everywhere are such archives equally accessible to the public. But by and large the leading opera houses of Europe all have their treasuries of documents, pictures, costumes, properties, scenic settings and what else not of past ages. If our World's Fair could set before our eyes the world of tomorrow, so can these venerable establishments, if they wish, evoke the theatrical and operatic world of yesterday. And this, in its way, can be scarcely less valuable.

By now the reader may not unreasonably ask himself just what it is I am driving at. Simply this: Why can we not have something similar in America? Why can we not have it—with all allowances for inevitable differences—in New York City? Why can we not have a "Bibliotheque de l'Opéra" or archives on the order of Berlin, Prague, Munich at Broadway and Thirty-Ninth (or, for all I care, Fortieth!) Street?

Vast Growth in Ten Years

We know that in this country interest in opera has immensely developed in the last ten years. We assume it will develop further, expand, deepen and ramify. And whether we admit it or not we are profoundly aware that the nation looks to New York City for its operatic guidance. This instinct may be sound or it may be false, but it is incontestable. Rightly or wrongly the Metropolitan symbolizes opera in America. Not only here but all over Europe, where they continue to harbor a respect for the artistic achievement of the murky yellow establishment that is often considerably at variance with the hard facts. With all its faults and failings the Metropolitan is now undeniably an American institution as it was not in its days of greater musical accomplishments. *Noblesse oblige!*

As the fountain head of operatic ideals and traditions in these United States (and this is written without any idea of belittling the various efforts of experimentalists and innovators in the province of lyric drama who for some years have been intermittently striving and agitating in different parts of the country)—as such a fountain head the Metropolitan has a clean-cut duty not only to the people who go to hear opera for the enjoyment and satisfaction they may derive from the performances themselves but to those who, for reasons of scholarly or utilitarian research, are deeply concerned with the problems—mechanical, interpretative, aesthetic—of operatic history, tradition and representation. Archives accessible to the public—or, at all events, to the properly qualified—as well as a fully outfitted operatic museum ought to form as integral a part of America's most famous lyric theatre as the equipment of its stage or the furnishings of its auditorium.

Priceless Material

I have no way of knowing what material, literary, pictorial, scenic and otherwise, the Metropolitan possesses to furnish at least the nucleus of such a museum. It is certain that it has accumulated much that is valuable and perhaps a good deal that is priceless in a span of more than half a century. Probably it would be too much to hope that many costumes of famous artists in great roles have been preserved or that scenic sketches or models from bygone days have been religiously hoarded, as they have been in so many theatres abroad. I do not know what is the fate of superannuated stage properties at the Metropolitan—whether such things are devoutly set aside, like museum-pieces and cabinet curiosities, or consigned to the scrap-heap or the dust bin. I do know that at the Munich Residenz some years ago it was possible to see (in glass cases, to be sure) quantities of costumes used in the Bavarian capital during the eighteen-fifties and 'sixties—such as, for instance, the two gowns which Mathilde Mallinger, the original Evchen, wore in the first performance of Meistersinger.

Are the costumes worn by Destinn, Caruso and Amato at the world pre-

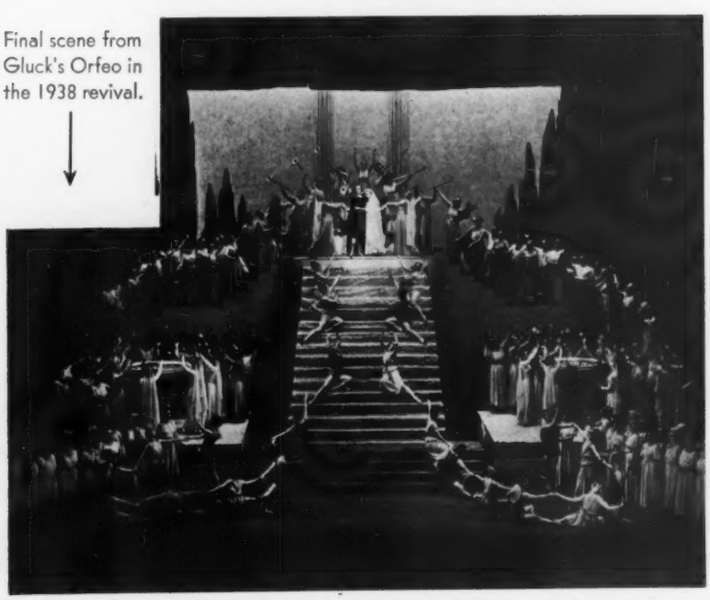
(*Please turn to page* 15)

Photo © Aimé Dupont

CARUSO AS CANIO
in Pagliacci, a photo taken about 1907.

IN METROPOLITAN'S RECENT HISTORY.

Final scene from Gluck's Orfeo in the 1938 revival.



CALVÉ AS CARMEN

Photo © Aimé Dupont

MELBA IN 1898

MARCELLA SEMBRICH
as Amina in La Sonnambula.

IF CRITICISMS WERE VICHY DISPATCHES

NEW YORK, Dec. 1.—Mme. Ortrud Irkstimme gave a two (words censored) recital here this afternoon before a (three words censored) audience. Possessing a voice of (three words censored) dimensions, she was heard to (one word censored) advantage in the air of (five words censored). A group of songs by (one word censored) followed, delivered in (three words censored) style. While Mme. Irkstimme may be said to be a (five words censored), on the other hand there is no doubt that (four words censored). Let us hope that in the near future Mme. Irkstimme will return (five words censored).

CHRISTMAS CARDS

A Merry Christmas to the Trapps!
(All are gals except two chaps.)

To him who oft can do us
Ticket favors: Hi! Earle Lewis!

Toasts to Dorle, Connie Hope.
(The papers use their daily dope.)

Yuletide cheer to Lily Pons.
More of the same to Platoff's Dons.

For forcing classics on the air
To ASCAP give a grateful prayer.

In U. S., Canada and Mexico
We'll hear the op'ry, thanks to Texaco.

Hurrah for Coppicus, who claims
That Willkie lost when slaves were freed.
The Civil War is what he blames,
We should have let the south secede!

To airline lassies and porters on Pullmans,
To the Mr. and Mrs. Charlie Kullmans,

To Patty Wallach up the Hudson,
To Mr. and Mrs. Arthur Judson,

To customers who promptly payeth,
To the musicologist, Sig Spaeth.

To Maestro André Kostelanetz.
To Nora Shea and all her bonnets,

To Helen Olheim, Queen of the mezzos,
To the best Wop eatery, Del Pezzos,

To Mr. and Mrs. Richard Crooks,
To Ginny French and her dorters de looks,

To Salter (Jack) and his Coco Cola,
To genial Maestro G. Merola,

To all the buddies of old Ft. Devens,
To J. Majeski and Larry Evans,

To the editors of LIFE and TIME,
To lots of pals whose names don't rhyme,

To friendly allies and abetitors,
To not so friendly competitors,

In spite of strife, of warlike trends,
A Merry Christmas this bard extends.

And quiet dreams upon his pillow
Even to His Nibs, Petrillo.

Schang's Musical Almanack

FOR DECEMBER, 1940, WHICH HATH XXXI DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

DECEMBER, 1940 VOL. 1, NO. 12

1—Su.—Epidemic of new concert managements, 1940.
2—M.—Metropolitan Opera season opens, 1940. First performance of Saint-Saëns' Samson and Delilah, Vienna, 1877. First performance of Wolf-Ferrari's Jewels of the Madonna, Berlin, 1911.
3—Tu.—Taking no chances, Met Opera announces revival of greatest American opera, 4 Sts. in 3 Acts. (1940)

4—W.Confucius say, No conductor can get good mark unless he pass Virgil.
5—Th.—Grace Moore born, 190?.

Miss Moore is two persons; she's double.
She's lovable laughter—and trouble!
Her blood, which is pulsating, racy,
Accounts for the charm of our Gracie.

6—F.—World's testimonial record broken by soprano who indorses in one week Skin Cleanser, Skin Freshener, Skin Remover and Skin Restorer, 1940.
7—Sa.—P. Mascagni born, 1863. R. Friml born, 1881.
8—Su.—J. Sibelius, considered great until exposed by Tribune writer, born, 1865. T. Serafin born, 1878.
9—M.—E. Waldteufel born, 1837. J. Turina born, 1882. Debut of Strauss' Salome, Dresden, 1905.
10—Tu.—César Franck born, 1822. World premiere of Puccini's Girl of the Golden West at Met, 1910.

11—W.—H. Berlioz born, 1803.
12—Th.—"If it keeps you awake it's good," acid test first used by critic, B.C. 45.
13—F.—*Time is of the essence, when buying Christmas pressence.* Do your shopping early.

14—Sa.—World premiere of Berg's Wozzeck, Berlin, 1925.
15—Su.—World premiere of Spontini's La Vestale, Paris, 1807.
16—M.—L. van Beethoven born, 1770. Z. Kodaly born, 1882.

17—Tu.—Truck strike prevents harp recital, 1940.
18—W.—C. M. Von Weber born, 1876. E. MacDowell born, 1861.
19—Th.—M. Rosenthal born, 1862. Debut of Massenet's Hérodiade in Brussels, 1881.
20—F.—H. Hadley born, 1871.
21—Sa.—Saturday before Christmas. No concerts scheduled, afternoon reserved for shopping, so artists can buy managers presents.

22—Su.—E. de Reszké born, 1833. D. Taylor born, 1885.
23—M.—G. Puccini born, 1858. Debut of Humperdinck's Haensel & Gretel, 1893.
24—Tu.—World premiere of Verdi's Aida at Cairo 1871. C. W. Cadman born, 1881.
25—W.—CHRISTMAS.

26—Th.—First performance of Bellini's Norma, Milan, 1831.
27—F.—I. Nusbaum Mantle Corp., of East N. Y., which disposed of the mantles of Paganini, Caruso, and Chaliapin, announces the importation of Mantle of Paderewski. Bids now being received. *Adv.*
28—Sa.—Weak-jawed fiddler, unable to take it on the chin, gets it in the neck, 1940.

29—Su.—P. Casals born, 1876.
30—M.—A. Messager born, 1853. Chicago gets world premiere of Prokofieff's Love of 3 Oranges, 1921.
31—Tu.—Ten years from now read Schang's Almanack in the Courier for Jan., 1951. *Adv.*

[EDITOR'S COMMENT: *Ten years? We'll want you and your Almanack back long before '51, Fred. Meanwhile we all thank you for your lively, spicy prose and rhyme. Wicked but nice.*]

Hollywood Welcomes Opera, Deploring English Ban

(Continued from page 3)

vanni, Marriage of Figaro and Rosenkavalier with authoritative nicety of tonal balance; Gennaro Papi led Masked Ball and Lucia with routined skill, and Merola conducted Manon with sure touch and delightful delicacy. Armando Agnini contrived consistently lovely scenic effects, as did Herbert Graf for Rosenkavalier.

Lobby comments, heard on every hand, deplored the fact that the operas were not given in English and decried the snob shibboleth of "opera in the original tongue," since the three works of comic purport stressed the value of the texts and augmented the desire for complete comprehension.

Elisabeth Rethberg's lovely vocal quality was admirably suited to the role of Amelia in Masked Ball, and she won prolonged ovations. Richard Bonelli as Renato stopped the show with his Eri tu aria, and offered the most convincing acting of the cast. Jussi Bjoerling's first appearance here secured him plaudits for his appealing lyric tenor, and presages interest in his return.

Suzanne Sten was a good Ulrica, winning applause for her invocation over the witch's cauldron, and Margit Bokor made a saucy page, Oscar. George Cehanovsky showed to advantage as Silvano, as did Paul Walti as a Judge. Sam and Tom were Lorenzo Alvary and Robert Sellon, the former with firm voice, the latter inaudible.

Bidu Sayao interpreted Manon with exquisite finesse, both in acting and in singing, playing the fragile charmer with histrionic ability, and scoring emphatically in her Gavotte. Tito Schipa brought the sure touch of experience to his role of the Chevalier des Grieux and pleased with his Dream and Ah! fuyez, douce image.

The rascally Lescaut was deftly characterized by John Brownlee, who showed a baritone of fresh, invigorating timbre, and George Cehanovsky gave a polished interpretation of De Bretigny. The resonant bass of Lorenzo Alvary made a hit as Count des Grieux, and Alessio de Paolis contributed a good bit of acting as the roue, Guillot Merfantaine.

Photo by Otto Rothschild

BEETHOVEN IN HOLLYWOOD.

Newly remodeled Philharmonic Auditorium, housing the Philharmonic Orchestra of Los Angeles, viewed from Pershing Square. The statue of Beethoven was donated to the city by the members of the orchestra.

Ezio Pinza portrayed Don Giovanni with an appropriately swashbuckling air, his robust voice carrying the insouciant lines with vigor beneath which lay the proper mood of irony. Alexander Kipnis was superb as the venal Leporello, winning consistent acclaim and many laughs. Lorenzo Alvary proved impressive as the menacing statue, Tito Schipa secured warm applause for Don Ottavio's Il mio tesoro, and George Cehanovsky showed a pleasing baritone as Masetto.

Elisabeth Rethberg's warm tones made much of the bereaved Donna Anna. Elsa Zebranska, making her first appearance here, showed to advantage in both voice and musicianship as Donna Elvira. The light lyric tones of Margit Bokor were suited to the youthful Zerlina, and she made a pretty picture in the role.

Lily Pons shone with a new effulgence in the title role of Lucia di Lammermoor, and gave a magnificent reading of the Mad Scene. She was in splendid voice, her action subtly plastic and conveying a real characterization. Tito Schipa's Edgar was filled with fire and emotion, his final aria an artistic triumph. Lorenzo Alvary was a dignified Raymond, and though Richard Bonelli was not at his best as Henry Ashton, he gave the part with routined competence.

Musically, vocally and scenically, The Marriage of Figaro was done with the utmost finesse, every participant deftly combining musical exactitude with apparent spontaneity. Ezio Pinza was a dashing Figaro. John Brownlee was a properly polished Count Almaviva, with Elisabeth Rethberg making a stately countess, and Bidu Sayao a signally pretty Susanna.

A notable debut here was that of Risé Stevens as Cherubino, who immediately established a fine voice and the ability to excel in a boyish role. Irra Petina showed vocal artistry and comedy ability as Marcellina, while Mari Monte proved a cute Barberina. Gerhard Pechner made an amusing Dr. Bartolo, while George Cehanovsky, Alessio de Paolis and Robert Ballagh very ably completed the cast.

Rosenkavalier a Delight

Risé Stevens made the best Rosenkavalier it is possible to imagine. Her voice proved a full, round mezzo-soprano of opulent appeal, handled with complete control and enjoyable ease, carrying her lines with impeccable musicianship. She acted her part to perfection in every detail, making a graceful yet always boyish lad in every gesture and motion.

A triumph of artistry was the Baron Ochs of Alexander Kipnis, who subtlely made the pompous character completely human and very much alive, singing with resonant, virile bass and splendid surety. Lotte Lehmann was very well cast as the Marschallin, her aria lamenting the passage of time imbued with feeling. Margit Bokor's incisive voice hardly suited the tender role of Sophia, but her stage presence was assured.

Olive Ponitz showed both deft comedy and a good voice as the futile duenna, Marianne. Alessio de Paolis made an expertly sinister Valzacchi, and Suzanne Sten abetted him admirably as Annina. Francisco Naya won plaudits for a beautiful voice as the Italian tenor. Others of the large cast wherein the small as well as the large roles were exceedingly well done, were Lorenzo Alvary, Leslie George, Paul Walti, Walter Lorenz, Gladys Simpson and Paul Lieber.

The chorus, trained by William Tyroler, gave excellent support in all the operas. The season offered a little ballet opportunity, but the incidental dances, under William Christensen, were charmingly presented.

(Other Hollywood news, pages 78, 79.)

Opera Museum Urged for New York

(Continued from page 13)

mière of Puccini's Girl of the Golden West in New York still in existence at the Metropolitan, I wonder (not that the Girl of the Golden West greatly matters)? Is any sketch or model of the scenery used for Parsifal in New York before the hideous and falsifying abomination employed for the past twenty years still available for exhibition? A highly instructive purpose might be served if it were.

One of the most interesting and profitable features of the Munich display to which I just referred was a set of models of all the Tristan, all the Meistersinger and all the Ring settings used at the National Theatre since the first time these works were performed there (in the case of Tristan and Meistersinger they were "*Welt Uraufführungen*").

A study then and there of the differences in the Ring sets would alone have furnished material for a volume and was in a dozen different ways an object-lesson in the art of staging (with the advantage by no means invariably in favor of the moderns). In Salzburg an entire floor of Mozart's birth house was given up to small plastic models of sets for each of Mozart's operas from the eighteenth century until the present day (or, at least, till the advent of Hitler). By means of a crank it was possible to turn these sets to different angles and a system of electric illumination which could be switched on and off at will permitted one to examine the scenery under different lightings.

I am not intimating that it would be possible to bring forward objects of similar or equal interest at this hypothetical Metropolitan operatic museum I am preaching. But it still should be possible to do much. Programs, scrap-books and scores are in themselves of incalculable value.

It is not to be imagined that by ambition and good will alone the Metropolitan could offer scholars, historians and other research workers anything comparable to the Bibliotheque Nationale de l'Opéra and to the archives and exhibits of theatres like the Monnaie in Brussels or the opera houses of Central Europe. But this is no reason for not making some sort of beginning. The Metropolitan is entering this year upon a new phase of its career. It has become, so to speak, master of its own house. It is installing new seats, hanging a new curtain, laying new carpets. It is buying new scenery for old operas. It is continuing to do things for American singers, as is only fit and proper, provided the singers are good.

What I should now like to see it do would be to undertake for the benefit of the American (or, for that matter, the non-American) student, historian, producer and interpreter of opera, as well as for the greater culture of the community, something in the nature of what I have just very sketchily outlined.

WELCOMING CHARLES WAKEFIELD CADMAN

(second from left), who has chosen Southern California as his permanent home, composers at a luncheon given by Nat W. Finston at Metro-Goldwyn-Mayer. Left to right, Eugen Zador, Mr. Cadman, Mr. Finston, Lionel Barrymore (who has composed an orchestral work soon to be premiered), Daniele Amfitheatroff and Mario Castelnuovo-Tedesco.

What Do I Think of Radio and Records?

(Continued from page 5)

discordant voice in the hallelujah chorus.

In the past music-making was a festive event, a sacrament. Now it is a permanent session, one continuous gray affair, a habit of which one grows as little aware as of lighting another cigarette. Of course, we still have music festivals, even a profusion of them, but they are as festive as a wistful game of nuns.

I believe that on a deeper plane "canned music," that is, music that has become a humdrum entertainment and a commodity, is harmful to musical creation. In levelling the musical impression, in standardizing it, in replacing the taste and the urge for the folksong with a mechanically imbedded predilection for the "classical" mid-European type of music, canned music is a real menace to everything individual, to everything exquisite, to personal vigor and finesse in musical expression. It is decidedly a factor in the de-personalizing of music.

I see, however, unquestionable usefulness of the radio and record as a humanizing entertainment for the people-at-large and find it invaluable for teaching purposes.

As to "creating audiences" I wonder whether creating *uniform* audiences with a levelled musical mind is such a great asset.

M. Wood-Hill

Composer

I should say that broadcasting or phonograph reproduction of our work are only "beneficial" under these conditions:

1. The music must be given with all the instruments for which it is written.
2. It must be played by competent artists.
3. With an experienced conductor.
4. There must be rehearsals—and the composer present at one of these.

I had an experience last season (at one of the best stations) where *none* of these things were done!

It was far from beneficial to anyone, or the "cause of music."

Richard Crooks

Tenor

I definitely believe that reproduced music is beneficial to the cause of music and the music profession.

First, and most important, it educates the public so that they have a chance to become familiar with the greatest music of all times. It serves to awaken and stimulate their curiosity, which in turn reacts for larger audiences at concerts, opera, etc.

Reproduced music is a fine medium for the teacher to observe different methods and gives him an opportunity to decide for himself the best type of music for teaching.

As far as recordings are concerned, every artist will confirm the fact that records have been wonderfully beneficial in building up his or her reputation.

CONDUCTOR SEVITZKY'S GREENROOM IS INVADED

by youthful radio listeners in quest of an autograph, at a children's matinee of the Indianapolis Symphony.

A. Walter Kramer

Composer

Unquestionably reproduced music, whether by radio broadcasting or phonograph recording, is beneficial to the cause of music in general. Many who were never acquainted with symphonic music now listen to it via radio; others become phonograph record music lovers.

But the music profession is benefited directly in small part, namely, only those artists whose incomes are increased by radio engagements and phonograph recording contracts. They, however, form a small percentage of the total number who make up the musical profession.

As far as composers are concerned, no mechanical reproduction of their music can be considered actually beneficial, as it is widely recognized that the development of listening via radio or phonograph records has decreased tremendously the sale of sheet music.

Leon Barzin

Conductor

In recent years the technique of recording and broadcasting has been brought to a state of near perfection. Music serves its most useful purpose when it is heard on every possible occasion and I believe that the radio and phonograph have advanced the progress of that art immeasurably. The composer, the performer, the listener, the teacher, and the student have all shared in the benefits of reproduced music. The rapid growth of symphony orchestras in this country, the increased study of music in both schools and with private teachers, is testimony to the acceptance of the so-called "high-brow" music by the general public. There can be no doubt that the radio and phonograph are in a great measure responsible for the musical progress in America in the past generation.

Frank La Forge

Composer, Coach

Only a limited number of the lay public understand and enjoy music when hearing it for the first time, especially, if it is complicated. Familiar music is enjoyed by all, whether it be complicated or not, and it is only by hearing songs, symphonies, operas, etc., over and over again that they become familiar. Radio and recorded music reach a tremendous audience and, by presenting numbers many times, create a need for these numbers which must be satisfied. Thus the demand for more records, more concerts, and more good radio programs, is greatly increased.

For proof of the creating of a need through familiarity we have only to refer to the case of Richard Wagner, whose music was disliked by almost everyone at first, but through its being heard more and more it is now accepted, understood and enjoyed by everyone.

Photo by Leon Trice

"RADIO ENCOURAGES OPERA":

Final dabs of makeup in a dressing-room of the Louisiana State University Theatre, before a professionally-directed production.

Alice Tully

Soprano

I believe that both recorded and broadcast music has greatly deepened music appreciation, generally speaking, all over the country.

Frank Chapman

Baritone

Reproduced music which has been given to the general public via radio, records and motion pictures has done an inestimable service for the music-loving public and in addition is continually swelling the numbers of that music-loving public. The incontrovertible evidence of this assertion need only be sought in the fact that the most expensive and elaborate production ever to come from the Walt Disney Studios—"Fantasia"—is simply a presentation of fine music magnificently played. If the producer were not convinced that there was an audience of millions, eagerly receptive, the film would never have been made and by far the greater percentage of that audience has developed its taste for music of this kind entirely through reproduced music.

George A. Wedge

Educator

Reproduced music is most beneficial to the cause of music and the music profession.

The radio brings the best music of all types to all communities no matter how remote. It creates interest not only in music but in the performers thus enhancing their concert appearances. Listening to music brings about the desire to make music, thus helping teachers, publishers, and instrument makers.

The phonograph functions to a lesser degree the same as the radio. In addition, phonograph records are an invaluable aid to music education.

Agata Borzi

Soprano

Since reproduced music can only give an indication of the real work, its full effect cannot be satisfactorily realized. However, it is beneficial to music and the music profession in that it stimulates the listeners' desire to witness the "line" performance whether that performance has stage action—as in opera—or not.

Maurice Eisenberg

Cellist

Reproduced music has a tremendous stimulating influence upon the general public and is especially beneficial to students and teachers. However only the surface is touched and without the planned progressive programs, such as the British Broadcasting Corporation developed with excellent results, throughout the past decade, only a superficial and smattering knowledge of music can be achieved.

The educational possibilities are so vast and important that I suggest that the Federal Government should create a Ministry of Radio Education.

(To be continued Dec. 15)

Broadcasting Programs List Operas and Concerts for Season

Toscanini Increases Series from Carnegie Hall—Orchestral Programs With Assisting Artists Prove Popularity

Toscanini's NBC Orchestra will present three concerts in Carnegie Hall this season instead of from the studio at Radio City. The programs, all broadcast, will be given during the Spring but will not increase the annual allotment of the conductor.

Except for this series, the radio programs for 1941 contemplate few changes from the usual according to reports received from the three major networks. It is interesting to note that there will be no awards for composers this year, the broadcasting companies apparently believing that their schedules as presently constituted, meet current needs. With the Philadelphia Orchestra recently added to the Mutual Broadcasting System schedule, the New York Philharmonic and the Metropolitan Opera all listed, a copious year will be presented.

Although the Toscanini ensemble headlines the NBC list, other orchestras also will be heard over this network. From Rochester come the Eastman School Symphony, the Rochester Civic and the Rochester Philharmonic, which will continue until May. At that time Dr. Howard Hanson will again conclude his schedule with the American Composers Festival, now an annual event.

Dr. Frank Black, general music director of NBC. will continue his series with the NBC String Symphony and in addition his Frank Black Presents program which offers as soloists members of the Toscanini orchestra.

The Firestone Symphony Orchestra. directed by Alfred Wallenstein. the Bell Symphony Orchestra. batoned by Donald Vorhees, the American Album of Familiar Music, directed by Gustave Haenschen and the innovation of last season, the Westinghouse Orchestra, conducted by Raymond Paige, again will be heard.

Symphonic and Chamber Music

In cooperation with the Music Educators National Conference, NBC again will present the Music and American Youth series in which outstanding school choruses from all parts of the country will be brought to the microphone.

The oldest commercial musical program continuing on the air, the Cities Service Concert Hour again will present Lucille Manners, soprano, and orchestra under Dr. Black, concluding its fourteenth consecutive season in the spring.

From Radio City Music Hall again will come the symphony orchestra directed by Erno Rapee and the Music Hall Sinfonietta, led by Maurice Baron. Tabloid operas as well as symphonic programs are scheduled.

NBC also will include the field of chamber music again with the Budapest Quartet, from the Library of Congress in Washington, D. C., the Coolidge Quartet, the Walden String Quartet and the Primrose Quartet, all regular features.

An unusual feature of chamber music, broadcast first last season by NBC, which will continue is the Friends of Music series from Town Hall. This year the Carnegie Hall series also was added to the broadcast schedule.

The Metropolitan Opera broadcasts on Saturday afternoons are now in their ninth consecutive season. Sixteen operas will be heard. Previously there have been operas from San Francisco, St. Louis and Chicago.

Among the choral groups on the NBC list are the Cities Service Choir, led by Dr. Black, the Buckingham Choir, on the American Album of Familiar Music, under Mr. Haenschen's baton and the Bell Choir, directed by Mr. Voorhees. Student choral groups include those from the Eastman School and the Curtis Institute, the latter school also presenting its regular instrumental ensembles.

The Kraft Music Hall Hour which has introduced many noted soloists, both vocal and instrumental and numerous other programs will continue to have individual artists drawn from the concert field.

Once more the Metropolitan Opera Auditions of the Air is being conducted with contracts awaiting the winners about Easter time.

Columbia Broadcasting Programs

The annual Philharmonic-Symphony Society series, broadcast as usual by CBS introduces this year two new guest conductors, Bruno Walter and Dimitri Mitropoulos. John Barbirolli continues as conductor and Dr. Rudolph Ganz is again in charge of the Young People's Series, now in their 11th season as a radio feature.

An innovation this year has been the Design for Happiness program which is given by the Chicago Woman's Symphony Orchestra on Sunday afternoons with Izler Solomon conducting and numerous guest soloists. CBS also is presenting the National Youth Administration units in various cities on Sunday mornings.

Ford Hour in 7th Season

Now in its seventh season, the Ford Sunday Evening Hour introduces not only noted conductors and soloists but also has its own chorus. These programs are broadcast from Detroit's Masonic Temple Auditorium each week.

Another familiar feature which continues over this network is Columbia's American School of the Air, now in its twelfth year, which on Tuesday mornings introduces American folk music, and also orchestral concerts. In the latter Victor Bay conducts the Columbia Concert Orchestra with Philip James as commentator.

Howard Barlow and Mr. Bay also present regular symphonic programs with this ensemble assisted by noted soloists. Yella Pessl continues her harpsichord series while Alexander Semmler will conduct various string ensembles.

The Cincinnati Conservatory of Music is now in its seventh CBS season of Saturday morning broadcasts, Alexander von Kreisler conducting.

Henry Weber In Sunday Hour

The schedule of the Mutual Broadcasting System this year has Henry Weber, musical director of WGN and of the Chicago Opera, again presenting his Sunday Evening Hour. Marion Claire, soprano, is the principal soloist with a male chorus and instrumental soloists also listed.

Russell Bennett's Notebook, also on Sunday evenings, presents this composer directing the Music of America.

This network carried the Chicago Opera broadcasts and throughout the season is presenting on Thursday nights the programs of the Golden Jubilee observance of the Chicago Symphony Orchestra with Dr. Frederick Stock, conductor, and associates. Just prior to these programs comes the Wallenstein Sinfonietta under Alfred Wallenstein.

The Philadelphia Orchestra series, on Friday afternoon, is directed by Leopold Stokowski and Eugene Ormandy.

MBS also is presenting an operetta series on Saturday mornings from WGN with Marion Claire featured and other noted soloists.

Chaikin at Hunter College

Jack Chaikin, pianist, studying at the Juilliard Graduate School with Ernest Hutcheson, opened a series of musical events at the Music Club of Hunter College on Nov. 14.

Hocker Is Appointed Dell Concerts Head

PHILADELPHIA.—C. David Hocker, 29, president and general manager of the Philadelphia Opera Company, has been named manager of the Robin Hood Dell summer concerts for 1941. He was elected unanimously by the board of directors for a one-year period. This past summer Mr. Hocker was assistant manager.

A bank clerk, he entered the music field in 1931 by accident when he answered a call for volunteers by Leopold Stokowski to serve as "bouncers" in ousting superannuated listeners at a youth concert of the Philadelphia Orchestra. Continuing with his bank post, he became chairman of the volunteer Youth Concerts Committee and at the same time sang with the Mendelssohn Club Chorus.

In 1938, Mr. Hocker resigned from the bank to become manager of the Concert Bureau for Young Artists at Curtis Institute. That year, with Sylvan Levin, he founded the Philadelphia Opera Company. He has served as president and general manager since.

Following his election, Mr. Hocker announced that the Dell office will be open throughout the year. He said he planned to make the concerts "everybody's concerts."

Donations From Friends

The receipt of funds from various new sources, including a share in the profits of the Philadelphia Music Appreciation program's record sales, is expected to eliminate the $10,000 deficit arising from the abbreviated Robin Hood Dell summer season, it was reported at the meeting of the board of directors in the office of Samuel R. Rosenbaum, chairman.

Pinza Marries in N. Y.

Ezio Pinza, operatic baritone, and Doris Neal Leak, daughter of Dr. and Mrs. William H. Leak of Larchmont Manor, N. Y., were married at the bride's home on Nov. 28. Mr. Pinza made his debut at the Metropolitan in 1926. Mrs. Pinza was a student at Finch Junior College.

RADIO'S OPERA IMPRESARIO No. 1. General Manager Edward Johnson, of the Metropolitan, congratulates General Manager C. David Hocker of the Philadelphia Opera backstage after a performance of Smetana's The Bartered Bride, at the Philadelphia Academy of Music. Left to right, Frances Gree, soprano, Mr. Hocker, Mr. Johnson and John Toms, tenor.

Celebrities, Newcomers in Full

ROSE PAULY ON TOWN HALL STAGE,
New York, greeted by a few of her admirers, after her recital. Albert Morini, Miss Pauly's manager, may be seen at lower right.

Increasing volume and a high degree of musical interest marked the New York recital season in the period between Nov. 6 and 20, with a large number of notables of the recital world adding distinction to the events. A number of first performances, introductions of new artists and returns of some who had been absent for periods marked the fortnight.

Eminent names which drew their usual throngs were those of Josef Hofmann, Kirsten Flagstad, Serge Rachmaninoff, Elisabeth Schumann, Adolf Busch and Rudolf Serkin, Josef Lhevinne, Albert Spalding, and Emanuel Feuermann. Among other applauded artists were Robert Goldsand, Frank Mannheimer, Ellen Ballon, Joseph Battista, pianists, Rose Dirman, soprano, Grace Leslie, contralto, Raoul Nadeau, baritone, Henri Temianka and Carroll Glenn, violinists.

A leading feature was the first New York appearance of Arnold Schönberg as a conductor in his Pierrot Lunaire with the New Friends of Music. An important world premiere was that of a new violin and piano sonata by Paul Hindemith, given by Werner Lywen and Robert Pitney in joint recital.

Rarefied Piano Art from Hofmann

The Town Hall Endowment Concerts took on added significance the evening of Nov. 6, when Josef Hofmann made his recital appearance at that auditorium. There was an overflow audience on the stage and of course the rest of the chamber was packed like the traditional can of sardines.

However, the large attendance was not the truly significant feature, for it is customary to associate huge bodies of listeners with all Hofmann's recitals. The high aspect of the evening came from the rarefied pianism and piano art offered by the towering master of interpretation and of the keyboard.

His program was a tremendous one, consisting of Schumann's F minor sonata (Concerto Without Orchestra), Beethoven's in C minor, opus III, and Chopin's in B minor. The Schumann work, not among that composer's top flights of fancy or facture, had the least interest as music despite the rich resources with which Hofmann invested his exposition. He gave epic might to his performance of Beethoven and made the prodigious pages speak with as much directness as eloquence.

For many hearers the Chopin presentation was the most exciting and endearing of the artist's offerings. He blended drama with poetry, grace with passion. After the rousing finale, the storms of applause brought a veritable parade of encores, ending a great experience of unforgettable piano playing.

Zona Hall in Song Program

Zona Hall, a young soprano billed as "coloratura-lyric," gave a recital in Carnegie Chamber Music Hall on Nov. 6. Her voice when used smoothly showed clarity and fullness of timbre, but was sometimes handicapped by a method which caused it to sound "white." Her intonation was not always exact in the production of upper tones. The program included an aria from Rimsky-Korsakoff's The Czar's Bride. A Spanish group by Granados, Obradors and Buzzi-Peccia was of interest. Other numbers were by Salvator Rosa, Fesch, Durante, Benedict, Laparra, Ravel, Massenet, Wilson, Watts, Liebling, Warren and Johann Strauss. Hulda Rossini was at the piano.

Carroll Glenn Returns

In her first individual recital in Town Hall, on Nov. 7—she had appeared twice previously as winner of Town Hall Young Artist and Naumburg awards—Carroll Glenn, young American volinist, demonstrated she has attained another step in her artistic growth. Technical skill capable at times of virtuosity; sensitive musicianship that tends toward the poetic; and interpretative ability of increasing proportions were all manifest. Dohnanyi's C sharp minor sonata was fluently set forth; Bach's E major partita, for solo violin, showed control of dynamics and considerable temperament; Wieniawski's D minor Concerto had elan and expressiveness while her final group of Rachmaninoff, Prokofieff-Heifetz and Ravel's Tzigane completed a diversified evening. Harry Kaufman's Steinway piano proved of major supporting influence. The audience was one of the largest of the season thus far.

Flagstad Fêted Again

The reverberations of high acclaim sounded through Carnegie Hall at Kirsten Flagstad's evening recital on Nov. 8, when that fêted songstress made her seasonal return to the New York concert platform.

Completely deserved were the laurels she won, for the renowned Flagstad voice and art registered with all their wonted plenitude, sincerity and finish. She is on the summit of popularity and seems destined to stay there for a long time to come.

Lovely tone, ease of emission and sure interpretative powers made a delight of her performances in songs by Brahms, Grieg, A. Walter Kramer (Clouds) Hageman, Griffes, McDonald and Hugo Wolf.

An ideal accompanist was Edwin McArthur (playing from memory) whose piano support blended itself admirably with the intentions and achievements of the lustrous soprano.

Celius Dougherty and Vincenz Ruzicka in 2-Piano Program

A second Town Hall recital, and first this season, by the two-piano team of Celius Dougherty and Vincenz Ruzicka on Nov. 8 brought substantial fare. The list opened with Mr. Dougherty's arrangements of an organ prelude and fugue by Buxtehude and Mozart's sonata in C (K. 521), originally for four hands on one keyboard. The Mozart was the highest point of the evening in incisiveness, lightness and cultivation of style in performance. It was also a most successful arrangement. The Brahms two-piano sonata (op. 34b), an earlier form of the material later used in the piano quintet, needed slightly more sonority and weight than the gifted artists summoned. The final group was of pieces for children by Bizet, Casella, Ravel, Respighi and Warlock, followed by a transcription of Ravel's La Valse. Intelligent, tasteful, accomplished, the work of the players won much applause.

Ovations for Rachmaninoff

Sergei Rachmaninoff scored ovation after ovation at his Saturday matinée, Nov. 9, in Carnegie Hall and the densely crowded audience kept him playing encores for half an hour or so after his regular program.

Lofty indeed was the art that came from under the Rachmaninoff fingers, and it is no idle statement to say that he never had previously reached a higher flight in New York than on the present occasion. One need not list the details of what Rachmaninoff did. Every experienced piano enthusiast knows these days how that great Russian treats the keyboard and its music.

He began with a little known number, a set of amiable variations by Carl Tausig, on a theme by Schubert. Mightier material followed, with the Bach-Liszt A minor prelude and fugue and Beethoven's Appassionata Sonata, both proclaimed with consummate mastery. Other compositions were Mendelssohn's Rondo Capriccioso, some Chopin examples, three of Rachmaninoff's own works, and Liszt's Sonetta del Petrarca and eleventh Hungarian rhapsody.

The long list of encores included Magic Fire Music, by Wagner-Brassin, and Rachmaninoff's transcription of his song, Daisies. At the end auditors refused to leave for a long time while the pianist added to his program.

Elisabeth Schumann Sings Lieder

The exquisite art of Elisabeth Schumann, a household word to the initiate, was displayed at its best in her Town Hall Lieder matinee on Nov. 9. Devoting one group each to Schubert, Schumann, Brahms and Wolf, the soprano gave a wide gamut of expression and subtlety of voice to her songs, among which some of the rarer ones were Schumann's Der Page, Jasminenstrauch (repeated) and Röselein. It was in Schubert's Die Junge Nonne that the soprano's dramatic method was best exemplified. The Wolf group brought lightness and engaging mischief in Ihr Jungen Leute. At the close there were numerous encores, not the least consummate being Mozart's Das Veilchen. Leo Rosenek was a superb accompanist.

Werner Lywen and Robert Pitney Premiere Hindemith Sonata

ALBERT SPALDING

ELISABETH SCHUMANN

RUDOLF SERKIN

The world premiere of Hindemith's new Sonata for violin and piano was given by Werner Lywen, young violinist from Europe who is assistant concertmaster of the Metropolitan Opera, and Robert Pitney, American pianist, at Town Hall on Nov. 9. The concert also included Busoni's Sonata op. 36a, No. 2, Schubert's Duo, op. 162, and Mozart's sonata in A (K. 526). An audience including notables listened to the skilled and perceptive reading given the rather abstruse Busoni work, dating from 1900, a feature of which is a set of ingenious variations. The new Hindemith sonata is a work of considerable intellectuality, atonal in parts but also with lyrical elements, especially in the second of its three movements, and ending with a spirited fugue. As performers, the new artists impressed by their musical knowledge, if the ensemble was not at all moments ideally balanced.

Ellen Ballon Wins Favor

Ellen Ballon, Canadian pianist who has made many former recital appearances in New York, returned to Town Hall on the afternoon of Nov. 10 and played a program of Bach-Siloti, Beethoven (sonata opus 110), Schumann (sonata G minor), Chopin, Medtner, Jonas, Sternberg and Liszt.

Miss Ballon, always gifted with fleet and accurate fingers, has ripened into mature musicianship, convincingly shown in the two sonatas, the first done with finical attenton to classic outline, and the second charged with required warm romanticism.

An outstanding achievement was the meaningful delivery of Chopin's C sharp minor scherzo, its alternating dramatics and lyricism in eloquent differentiation.

Two melodious and brilliant etudes by Alberto Jonas (Miss Ballon's teacher in former years) were played with virtuoso clarity and elan.

Busch and Serkin in Sonatas

The Sunday matinée of the New Friends of Music at Town Hall on Nov. 10 brought a program of Beethoven sonatas for violin and piano presented by Adolf Busch and Rudolf Serkin. The works were those in D major, opus 12, No. 1; G major, opus 96; and E flat, opus 12, No. 3.

A devoted and absorbed group of auditors heard devoted and absorbed performances, based on deep musicianship, elevated feeling and lovely blending of technical and tonal proficiency, all of which made an ideal ensemble. The artists had a royal reward of plaudits.

Mannheimer Re-appears

Frank Mannheimer, who as a member of the staff of the Tobias Matthay School in London has not been heard in America since 1932, gave a piano recital at Town Hall on Nov. 10. The exacting program he presented saw considerable realization in both technique and interpretation. Mr. Mannheimer began with the Mozart Sonata in B flat and went on to the Beethoven Sonata in A flat Op. 110.

Concert Calendar

KIRSTEN FLAGSTAD

JOSEF LHEVINNE

SERGEI RACHMANIOFF

Here Mr. Mannheimer's ample technical facility helped to project the work with clarity and meaning. The Schumann Novellette in D major and the Presto Passionato saw some of the most dynamic and resourceful playing of the evening. The Barcarolle, Op. 66, and Two Preludes, Op. 103, of Fauré, and Ravel's Toccata constituted the French group. Mr. Mannheimer identified himself particularly with this music. A large audience applauded the artist.

3 Drozdoffs in Piano Program

In Town Hall on Nov. 11, Vladimir Drozdoff, his son, Paul and daughter Nathalie, combined in a piano program. The son contributed Franck's prelude, choral and fugue and a sonata of Gretchaninoff, Miss Drozdoff was heard in Chopin's B minor sonata and Liszt's Au bord d'une Source and Drozdoff père introduced his suite of eight tone poems based on Pushkin, and Glazounoff and Scriabin works. Technical skill and interpretative understanding were manifest in all the playing. The new suite proved competent atmospheric music, interestingly arranged, and of Slavonic color and style. Receipts of the concert were contributed to the Tolstoy Foundation for Russian intellectuals in exile.

Michael Zadora's Annual Recital

Michael Zadora, pianist, gave his annual Town Hall recital on the evening of Nov. 11. His program included Schubert's B flat major sonata; Busoni's transcription of Liszt's organ fantasy on the choral, Ad nos, ad salutarem undam; the 12 etudes, Op. 25 of Chopin. A Busoni specialist, Mr. Zadora was at his best in the bravura style. The Chopin etudes in many instances were marked by technical authority and forthright delineation.

DR. OTTO KLEMPERER CONDUCTS

the New York City Symphony Orchestra, in one of a series of concerts at Carnegie Hall, New York. The conductor is seen on the podium, with a group of artists. Inset, Dr. Klemperer.

Photo by N. Y. C. WPA Art Project

Joseph Battista Plays

Joseph Battista, who has studied with Mme. Olga Samaroff here and at the Philadelphia Conservatory appeared at Town Hall on Nov. 12. Mr. Battista was greeted by a very large audience that continued to ask for encores until eleven o'clock.

The artist got into his stride with the Bach, G minor French Suite and demonstrated that finger work had not been left to the whims of talent. Likewise in the Beethoven Sonata, op. 110, Mr. Battista proved that he had given great thought to this work. That he did not always realize the musical content of certain passages was due to his youth. The selection of his Chopin group was more fortunate. In this and his last group, Mr. Battista proved himself an excellent talent who will undoubtedly go far in the pianistic world.

The Shostakovitch Polka from the ballet, The Gold Age, was repeated, and the encores indicated that Mr. Battista has a most compelling way with audiences.

Robert Bostwick Sings

Robert Bostwick, baritone, appeared in recital in Carnegie Chamber Hall Nov. 13 in a program which opened with an aria from Bizet's La Jolie Fille de Perth, sung with spirit. There followed songs of Schubert, Brahms and Grieg, given with good understanding and fine enunciation, as were also a selection of compositions by Caldara, Paisiello, Torelli, and Carissimi. It Is Enough from Elijah was given with dramatic feeling. The recital, which closed with songs in English, showed Mr. Bostwick to be a serious and interesting interpreter. Frank Chatterton was at the piano.

Grace Leslie's Recital

Grace Leslie, contralto, was heard in recital on Nov. 13 at Town Hall. Miss Leslie's musicianship in understanding and style was as evident from the projection of her program as its selection was a tribute to her taste.

Miss Leslie began with Mozart excerpts which are only too seldom, or perhaps more correctly never met with in the concert hall. The beautiful and difficult Laudamus te from the Mass in C minor (K. 427) was a moving interpretation as well as an example of opulent tone, particularly in the higher register, and unfailing artistry. The recitative and aria, Ecco il punto and Non piu di fiori from La Clemenza di Tito, sung with ease and style, were equally satisfying.

Turning to a French group by Fourdrain, Franck, Dupont, Ravel and Saint-Saëns, Miss Leslie brought to them the same careful production and that special intuitive sense which is the true bed rock of artistic projection. German songs by Wolf, Sibelius, Ledesma-Schindler and Strauss, and a group of English songs by Alice Barnett, Haubiel, Randall Thompson, Hageman and Gainsborg rounded out the evening. The audience responded with hearty applause. Alice Wightman, the very capable accompanist, played with unerring sensibility and support.

Raoul Nadeau Sings

Raoul Nadeau, baritone, was heard in Town Hall, the evening of Nov. 14. Although familiar to radio audiences, this was his first appearance in recital. An interesting program opening with L'amour de moi, thirteenth century folk song, was followed by compositions of de Lassus and Monteverdi, Elizabethan songs of Cavendish, Dowland and Morley. Two Bach arias were sung with oboe obbligati by Josef Marx. A group of French, German and English songs by Vaughan Williams completed the list. Mr. Nadeau gave the entire program with refinement and understanding, excellent musical taste, and splendid diction. Mr. Nadeau had the able assistance of Gibner King at the piano. Mr. Marx's obbligati were played with skill and beautiful tone. A large and appreciative audience recalled the artist enthusiastically.

Bellafiore-Keller Joint Recital

The second annual joint recital of Nino Bellafiore, tenor, and George Keller, baritone, with Lucille Arena at the piano, was heard by an enthusiastic audience in Carnegie Chamber Music Hall, the night of Nov. 14, encores following most items of the Italian-American program. The tenor has a highly expressive voice, heard to best advantage in La Girametta (Silvestri), and the arias, Elle ne Croyait (Mignon) and one from Cavalleria Rusticana. He also contributed songs by Speaks, Woodman and Wolf. Baritone Keller's resonant voice was very effective in Non piu Andrai (Mozart), Di Provenza (Gounod), followed by an encore, Little Irish Girl; and in songs by the Americans Hageman, Luckstone and Johnston. He has a very hearty stage manner. Together the men sang Or Che Notta (Denza) at the close, and the accompanist, Miss Arena, played a Chopin waltz with brilliancy after the intermission.

(*Please turn to page* 20)

MEMORIES OF '18:

at Mt. Desert Island, Seal Harbor, Me., (left to right): back row, Hans Kindler, conductor, National Symphony Orchestra, Washington, D. C.; Harold Bauer, pianist; Leopold Stokowski, conductor, Philadelphia Orchestra; Mrs. Harold Bauer. Middle Row: Unidentified; Mme. Olga Samaroff; Unidentified; Unidentified; Mrs. Ossip (Clara Clemens) Gabrilowitsch. Bottom Row: Unidentified; Josef Hofmann, pianist; Unidentified; the late Ossip Gabrilowitsch, pianist, and conductor of the Detroit Symphony. Dr. Kindler, who lent the Musical Courier this picture, would like to identify all the unnamed persons.

MORE REPORTS DEC. 15

Additional reports of orchestra and opera activities from cities covering the Middle West, the South, New York, New Jersey, Mountain region, Canada, and other sections, will appear in the Dec. 15 issue.

N. Y. Recitals Present Notables

(Continued from page 19)

Rudolf Serkin in Reger Novelty

Lovers of piano music and superfine pianism had a rare treat at Rudolf Serkin's evening recital in Carnegie Hall on Nov. 15. He played a representative program minus the sugar plum trivialities which so often end concerts of keyboard performers. The Serkin presentations consisted of Mozart's C major Fantasia and Fugue and his G major sonata; Beethoven's Sonata Appassionata; Reger's Variations and Fugue on a theme by Telemann.

The Serkin readings had informed thought and highly refined feeling, but voiced also the sprightliness in Mozart, the stormy episodes of Beethoven, and the flashes of broad humor in Reger. Serkin made his keys sing as well as thunder, and always with tone that was of infinite gradations.

The Reger work is a historical curiosity but even when played by such a master as Serkin, hardly prompts much desire to hear it frequently.

Alvine Schott's Recital

Alvine Schott, contralto, from Cincinnati, was heard at Town Hall on Nov. 15 in a program of generous scope which had as a feature the rarely heard song cycle, Dolorosa, by Jensen. Though this music has a likeness to the grand line of Lieder composers, it is also imitative and melodically placid. Miss Schott sang the six songs in cultivated style but the variety of emotional expression was limited. An opening Gluck group listed Spiagge Amate; Viena, o mois de Mai, and Divinitès du Styx, the last done with power. Miss Schott possesses a voice of pleasing quality and even scale.

Brahms and Strauss Lieder, two Elizabethan songs and other traditional airs concluded a recital showing good vocal equipment with possibilities not wholly realized. Coenraad V. Bos was the fine accompanist. Applause and flowers were profuse.

Rose Dirman's Concert

A program including rare works marked the second New York recital of Rose Dirman, lyric soprano, at Town Hall, Nov. 16, where she had made her Manhattan debut three years ago. Well known as oratorio and church soloist, Miss Dirman won a scholarship at the Berkshire Festival last summer and appeared in a program there. Her beautifully produced voice has sweetness and clarity and, save in a few cases where it sounded somewhat tenuous in the upper reaches, was a dependable vehicle for cultivated use. Altogether delightful was her voicing of an air from Handel's Otho, Bach's Süsser Trost; Mendelssohn's aria, op. 94, No. 124; the Prayer from Schumann's Genoveva; songs by Brahms, Strauss, Hahn, Dupont, in a French group including first hearings of Auric's Printemps and Poulenc's A sa Guitare; and concluding English numbers by Hadley, Chasins, Naginski and Watts. A number of encores were given, including a Bach air after the first groups. Martin Rich was a helpful piano coadjutor.

Schönberg Conducts Pierrot Lunaire

The New Friends of Music had a sold-out house with much anticipatory excitement when Arnold Schönberg made one of his rare appearances in the East to conduct his Pierrot Lunaire on Nov. 17 at Town Hall.

This work had been given at least twice before in New York, including the premiere in 1921 by the defunct International Composers' Guild and the stage production by Stokowski with the League of Composers in 1926. Nevertheless, the present performance, under the composer, with Erika Wagner-Stiedry as the speaker-singer, attained a clarity and authority that exceeded previous hearings. This was particularly true of the instrumental background, etched with much delicacy and power. Mme. Stiedry's enunciation was particularly clear. She voiced the expressionistic cycle of poems with easy mastery and, it seemed, less strain in encompassing their eerie satire, suffering and distorted glee than previous performers here. There can be no doubting the sincerity of this curious masterpiece, a milestone in twentieth century composition. The composer had many ovations and the superb performers their share of acclaim.

The first half of the concert consisted of a suave and delightfully intimate reading of the Schubert Octet in F major. Instrumentalists heard in the concert were Rudolf Kolisch, violin and viola; Frances Blaisdell, flute and piccolo; Eric Simon, clarinet; Eduard Steuermann, piano; Felix Kuhner, violin; Diez Weissman, viola; Stefan Auber, cello; David Rattner, French horn; Leonard Sharrow, bassoon; Sam Suzowsky, double bass.

RUDOLPH GANZ, conductor of the Young People's Concerts of the New York Philharmonic - Symphony Society, who leads a similar series with the San Francisco Symphony Orchestra. Dr. Ganz is here shown conducting the Enid, Okla., Symphony Orchestra as guest.

Henri Temianka Scores

Henri Temianka came before a large audience at Town Hall on Nov. 17 and proved that he is one of our first violinists. Since his student days at the Curtiss Institute, Mr. Temianka has played abroard and his return was watched with great interest. His excellent musicianship was apparent in the Beethoven E flat major Sonata, op. 12, No. 3, but the Bach B Minor Partita that followed established him as a mature artist able to cope with the most difficult problems that pertain to great Bach playing.

The early Schubert Rondo in A major (with string quartet accompaniment) was given the same care that Mr. Temianka had bestowed on the two classic groups before. The audience applauded his last group of Szymanowski, Suk, and Saint-Saëns for its beauty of tone as well as the bravura pasages. Franz Rupp was the able protagonist in the Beethoven Sonata and the last group of solos.

Lhevinne Plays Superbly

A full Carnegie Hall reverberated with plaudits and harbored a plentitude of encores on Sunday evening, Nov. 17, when Josef Lhevinne gave his recital there, exhibiting a truly superb brand of piano playing, with authoritative versions of the masters, waves of ear-beguiling tone, and consummate command of every variety of mechanism.

There could be no more brilliant wrists than were evident in the presto performance of Schumann's Toccata; there could be no surer fingers than those that speeded through Balakireff's Islamey. But we heard finer qualities of mind and soul when Lhevinne sounded the poetical and dramatic pages of Brahms' F minor sonata, and of the twelve opus 25 Etudes of Chopin, contrasted with the fluttering, gracile delivery of The Lark, by Glinka-Balakireff.

It was a complete evening of triumph for the artist, and a complete evening of content for his admirers.

Bertha Schultz and Olga Sapio

Carnegie Chamber Music Hall contained a large audience when Misses Shultz and Sapio gave a joint recital for violin and piano on Nov. 17. They performed Bach's sonata in E with vigor and animation, and imbued Hindemith's first sonata with considerable interest. Sibelius', op. 80, contained in amplitude the delicacy, humor and deep expression characteristic of the Finnish composer, and Strauss' sonata, op. 18, was a lively performance, in which the violin sang and the piano sparkled.

Hazel Griggs in Town Hall Bow

Making her first Town Hall appearance, although she had been heard previously in other auditoriums, Hazel Griggs, Texas pianist, on Nov. 17, displayed musicianly intelligence and notable technic in Bach and Mozart sonatas. Her reading of Brahms' Op. 119 score brought much applause. Shorter works of Debussy, Mrs. H. H. A. Beach, Copland and Griffes completed the interesting program.

Spalding Recital Thronged

An evening of refined, tasteful and satisfying violin playing was presented to a thronged Carnegie Hall on Nov. 18 by Albert Spalding. The American violinist again had his able collaborator, André Benoist, at the piano. Bach's sonata in G was given a scholarly delineation; a Fantasy in A minor by Telemann, rather tedious in style, had moments of brilliance because of the player; the D minor sonata of Brahms was an admirable cohesion of the two artists, Mr. Spalding giving particular attention to the slow movement which came forth with luscious tonal color. Hindemith's E flat sonata, a folksy number, was tastefully yet idiomatically treated and Weber's Rondo brillante, originally a piano number completed the first part. Shorter items of Desplanes-Nachez, Albeniz, Ravel, Moussorgsky - Rachmaninoff and the brilliant Paganini Campanella completed the formal list.

TOSCANINI

Feuermann's Musicianly Art

It was an offering of complete musicianly art on the cello, to which Emanuel Feuermann treated his audience at Carnegie Hall on Nov. 19. And in that achievement he had highly understanding, impressive partnership from his pianist, Franz Rupp.

The program, an unconventional one, comprised sonatas by Brahms (opus 38), and Strauss (opus 6); Schumann's Adagio and Allegro, Bach's unaccompanied Suite in G major, a Mendelssohn Song Without Words and Chopin's Introduction and Polonaise, opus 3.

Feuermann is a joy to truly musical listeners through his sensitive response to composers' styles and meanings, his controlled emotion and his freedom from personal display. To cellists he appeals also with full and refined tone, and thorough finish with fingers and bow. Of the extremely small top flight of masters of the knee fiddle, Feuermann unquestionably is a shining member.

Robert Goldsand's Pianism

After a year's interim, Robert Goldsand again played in a Town Hall recital on Nov. 19, impressing by the growth of his remarkable technical resources and in his authority over the keyboard. He began unconventionally with the Franck Prelude, Aria and Chorale, played at crisp pace and the finale endowed with great sonority. Mozart's sonata in F major was done with sparkling celerity and lack of sentimentality, if a trifle unemotionally. The *clou* of the concert came when the 28-year-old artist tossed off ten of the most exacting etudes of Chopin with dazzling power, brilliance and sweep. After the intermission a quasi-novelty was heard in Prokofieff's wry-harmonied sonata No. 2, op. 14, followed welcomely by Beethoven's sonata in A flat major, op. 110. Though Goldsand may grow as an interpreter in later years, he has already attained the acme of mechanical mastery. He gave a number of encores to great applause.

Stell Andersen Reappears

After three years' absence from Manhattan concert platforms, Stell Andersen, pianist, reappeared at Town Hall on Nov. 20. The American artist had been heard widely in Europe since her last recital here, and had played in the Paris world premiere of a new score composed for her by Milhaud.

Miss Andersen again revealed individual gifts in a program marked particularly by command of atmosphere and sensitive feeling for nuance. She opened her list with a group of pieces by Couperin—Passacaille, Le Moucheron, Les Amusements, Les Petits Moulins à Vent. These were done with warmth of tone and suggestion of the clavecin in the manipulation of ornaments.

The main item was Brahms' Variations and Fugue on a Theme of Handel. She excelled in giving poetic feeling and rich coloring to the episodes in reflective vein. The larger structural note was less in evidence, though her version was intelligently designed and played with pianistic flair. Chopin's etudes in E minor, C sharp minor and A minor provided the third group and in conclusion there was a modern Spanish brace including Albeniz's El Puerto. De Falla's Andaluza, and Nin's exciting Hommage à la Jota. The audience was warm in its appreciation and called for encores.

Visiting Orchestras Invade New York Concert Halls

Two orchestras were added to the parade of noted ensembles heard in New York during the period Nov. 10 to 23, the Chicago and the Boston Symphony Orchestras. Especial interest attached to the visit of the Chicagoans, under Dr. Frederick Stock, as the two concerts on Nov. 20 and 22 were given in exchange with the Philharmonic of New York, which was simultaneously appearing in Chicago. These concerts are reviewed in detail on pages 3 and 12 of the present issue. Serge Koussevitzky resumed his annual New York appearances with a program of two symphonies. The Philadelphia Orchestra was heard in another of its New York series. A happy anniversary marked during the period was the tenth of the National Orchestral Association. The Philharmonic before its departure had Kreisler as soloist.

Toscanini Leads Verdi Requiem for Gluck Memorial

NBC Symphony Orchestra, Arturo Toscanini conducting, assisted by Westminster Choir, Zinka Milanov, soprano, Bruna Castagna, contralto, Jussi Bjoerling, tenor, Nicola Moscona, bass; Carnegie Hall, Nov. 23, 10 p.m. Program:

Te Deum, and Requiem Mass for Alessandro Manzoni, Verdi.

For the benefit of the Alma Gluck Memorial at Roosevelt Hospital, Verdi's Requiem had a special performance on Nov. 23 in Carnegie Hall when Arturo Toscanini brought his NBC Symphony Orchestra there. Dr. John Finley Williamson's Westminster Choir provided the chorus and Zinka Milanov, Bruno Castagna, Jussi Bjoerling and Nicola Moscona were the assisting quartet.

Little needs to be said at this time of this ecclesiastical opera or of Toscanini's innate sympathy for and understanding of the work. On this occasion *il maestro* breathed subtlety and fervor as the need arose, spacing the work with admirable comprehension. The quartet likewise gave skillful sharing, with Mme Milanov worthy of particular mention. Dr. Williamson's choir had been trained ably and proved expressive in their contributions. The hall was jammed. The opening work on the program was the seldom-heard Te Deum for double chorus, soprano soloist and orchestra, by the same composer.

Kilenyi with Orchestra

New York City Symphony Orchestra, Otto Klemperer, conducting; Edward Kilenyi, pianist, soloist; Carnegie Hall, Nov. 10. Program:

1812 Overture, Tchaikovsky; Concerto in E flat major, Liszt; Variations on a theme of Haydn, Brahms; "Farewell" Symphony, Haydn.

This concert marked the first New York appearance of Kilenyi with an orchestra. The 26-year-old artist more than fulfilled expectations roused by his successes in Europe. His playing of the Liszt works was brilliant, colorful and sensitive in lyrical passages, and throughout showed larger tonal qualities than in his recent recital. He was recalled many times and played a solo encore.

Klemperer's program progressed in musical quality as the evening went on. Following a somewhat noisy reading of the Tchaikovsky, came scholarly treatment of the Brahms and the Haydn symphony. The accompaniment for the concerto was expert.

Barzin Ensemble Marks Anniversary

National Orchestral Association, Leon Barzin conducting, Abram Chasins, pianist, soloist; Carnegie Hall, Nov. 11. Program:

Overture to Oberon, Weber; Symphony in D minor (K.385), Mozart; Concerto No. 3 in C minor, Op. 37, Beethoven; Prelude and Love Death from Tristan and Isolde, Wagner.

Commemorating ten years of activity, the National Orchestral Association on Armistice Day evening, duplicated its initial program with one exception. Mr. Barzin's enthusiastic young players, who have been presented with the original score of Mozart's Haffner Symphony, played that instead of Schubert's Unfinished which had been given 10 years ago. The gift was on display.

For Mr. Barzin it was the 100th concert which he has conducted with this ensemble, he having been in charge since its inception. The group has changed in the interim and of its 112 members 34 per cent are new this year.

But the exuberance of youth resulted in many scintillating readings. Mr. Chasins gave a notable display of dexterity.

Ormandy at His Best

Philadelphia Orchestra, Eugene Ormandy, conducting, Beveridge Webster, pianist, soloist; Carnegie Hall, Nov. 12. Program:

Brandenburg Concerto No. 2, in F, Bach; B flat minor Piano Concerto, Tchaikovsky; Fourth Symphony, E minor, Brahms.

Eugene Ormandy reached his top achievement in New York up to date, with his broadly planned, intensely felt and beautifully carried out interpretations of the works by Bach and Brahms, and his flexible, fiery accompaniment for the Tchaikovsky concerto. The Philadelphia conductor had every ounce of cooperation from his brilliant orchestra and the result was a perfect carnival of musical enjoyment.

Webster's playing of the solo part in the Tchaikovsky opus gave pleasure with its deftness of fingers and command of color, but for this reviewer lacked inner pulsing and passion.

There is occasion too to mention the unusually fine solo contributions in the Bach performance, of Alexander Hilsberg, violin; William Kincaid, flute; Marcel Tabuteau, oboe, and Saul Caston, trumpet.

Kreisler Is Philharmonic Soloist

Philharmonic Orchestra, John Barbirolli, conducting, Fritz Kreisler, violin soloist; Carnegie Hall, Nov. 14. Program:

Academic Festival Overture, Brahms; Symphony No. 2, E minor, Randall Thompson; Violin Concerto, Beethoven.

Barbirolli here contrived a highly attractive program, and led it with continual adeptness and vim, enhanced by the Philharmonic playing, suave and pulsing in tone, and practically flawless in execution.

Thompson's symphony is a delight in point of melody, amiable atmosphere and finesse of orchestral workmanship. The opus had a splendid reception, acknowledged by the composer with bows from the stage.

Kreisler's interpretation of the Beethoven masterpiece is a tradition by now, but wins added laurels at each new hearing. The veteran violinist was in his best estate and the listeners gave him unstinted acclaim.

(*Please turn to page 22*)

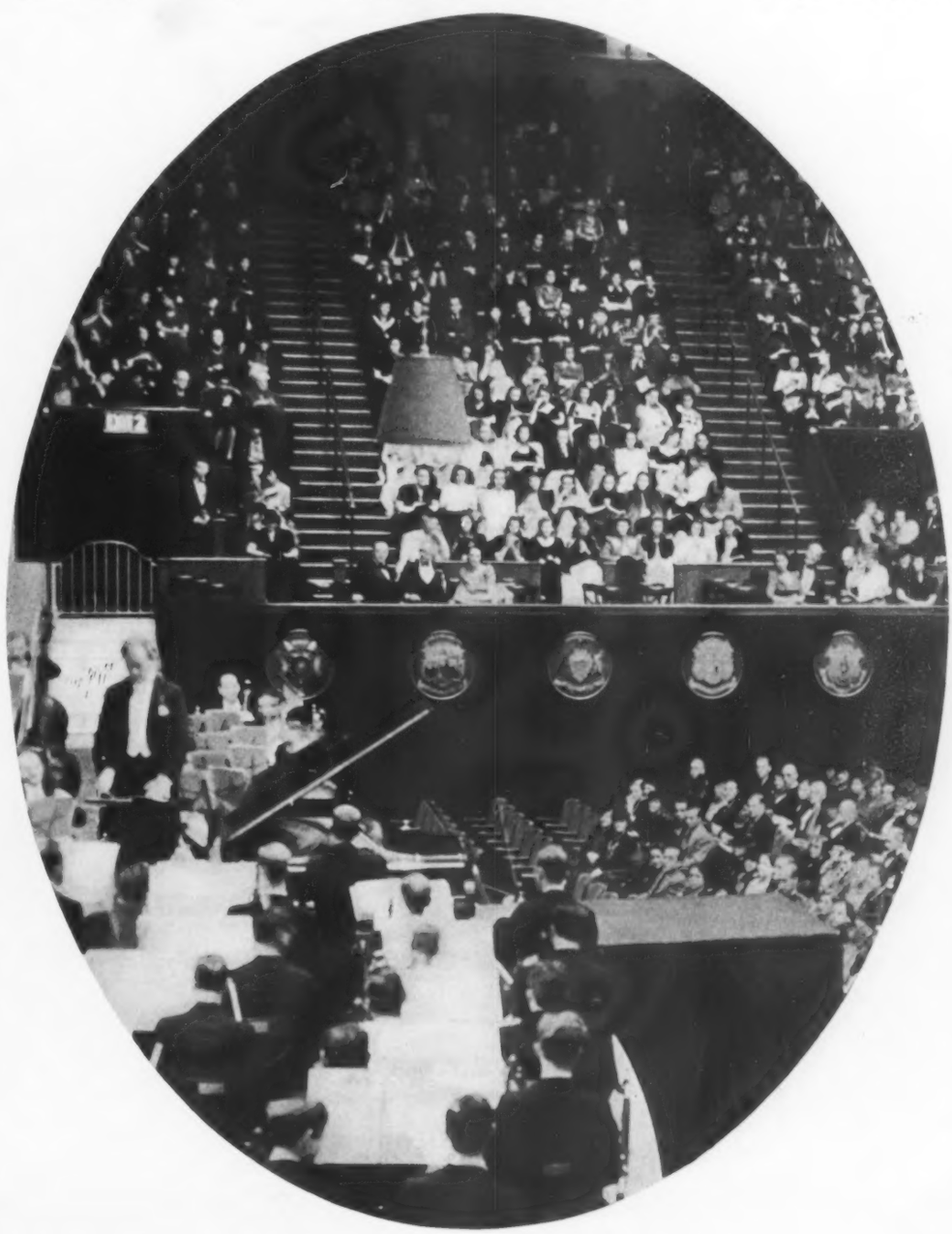


Photo by Joseph McCoy, Washington Post

FROM WASHINGTON, "THE WORLD'S CAPITAL."

The National Symphony Orchestra, under Dr. Hans Kindler, conductor, opens its tenth season in Constitution Hall. Sergei Rachmaninoff is about to begin the performance of his second piano concerto in C minor. A portion of the audience of 4,000 is seen.

(Story on page 44)

Wilder Foresees New Era For Artists

WGN Concerts Director Declares Native Musicians Have "Golden Opportunity for Recognition"—Raymond Taylor Named to Mid-West Post

The growing interest of American audiences in good music and the inability of foreign artists to come here because of the war has given native singers and instrumentalists "a golden opportunity to gain recognition" according to Austin Wilder, managing director of WGN Concerts.

"Artists just coming over the horizon must not overlook the many felt hats among the silk ones," said Mr. Wilder. "The felt hats are becoming the rock on which music will stand or flounder.

"The rising tide of Americanism and patriotism is being felt in the music world just as it is affecting every phase of our way of living. Both American and foreign born artists will do well to heed the present spirit of the country. The old order is going; the new one demands a friendly spirit of cooperation."

Mr. Wilder announced the appointment of Raymond Taylor as central and mid-western representative of WGN Concerts with headquarters in Chicago. He resigned from the Columbia Concerts after four years there, principally with the Community Concert Service to join the new management.

Plans of Some WGN Artists

Maria Kurenko, Russian soprano, will be soloist on Dec. 4 at the concert in Orchestra Hall, Chicago, for the Paderewski Fund for Polish Relief. She recently concluded a tour of the West and completed a series of Tchaikovsky recordings. Mme. Kurenko will be heard in several programs with the orchestra of the Fine Art Society of Music, Nicolai Malko, conducting.

Having finished her season with the Chicago Opera, Karin Branzell, contralto, is in New York preparing for her 17th consecutive season with the Metropolitan. Following this, she will make her first concert tour. Mme. Branzell injured her knee in a fall just prior to the performance of Salome, but insisted upon singing her role of Herodias.

Frederick Jagel, Metropolitan Opera tenor, has just revealed that at his concert in Topeka on Nov. 15, Robert Wallenborn, who substituted as accompanist, went on without there having been a rehearsal. Mr. Jagel has been fulfilling a coast-to-coast tour prior to rejoining the Metropolitan. He sings in the Chicago Opera's revival of Jewels of the Madonna on Dec. 3.

Marion Claire to Tour

Her many radio appearances have brought numerous requests for personal appearances to Marion Claire, soprano. To fulfill them, Miss Claire will make a concert tour this spring. Already Richard Bonelli, James Melton, John Carter, Bruce Foote, Charles Kullman and Igor Gorin have appeared with her and Conrad Thibault, Frederick Jagel, John Brownlee and Michael Bartlett are scheduled for later appearances with her.

Will O'Neil, public relations, and press representative of WGN Concerts in Chicago, joined the management office after being associated with the annual Chicagoland Music Festival. He is a graduate of the University of Michigan.

Orchestral Concerts in New York

(*Continued from page 21*)

Philharmonic Off on Tour

Philharmonic-Symphony Society, John Barbirolli, conducting, Artur Rubinstein, pianist, soloist; Carnegie Hall, Nov. 17. Program:

Academic Festival Overture, Brahms; Piano Concerto in G major, No. 4, Beethoven; New World Symphony, Dvorak.

In its last Carnegie Hall appearance prior to leaving on an extended tour, the Philharmonic-Symphony had Artur Rubinstein, distinguished pianist, assisting at this Sabbath matinee, in a brilliant and scholarly reading of the Beethoven score. The Brahms overture was presented with spirit and verve. The Dvorak score, in one of its rare Philharmonic offerings lacked clarity of detail but had a warm-hearted delineation.

Two Symphonies Form Program of Bostonians

Boston Symphony Orchestra, Serge Koussevitzy, conducting; Carnegie Hall, Nov. 21. Program:

London Symphony, Vaughan Williams; Second Symphony, D major, Brahms.

Koussevitzky, frequently an unconventional program maker, schemed this concert with a brace of symphonies that filled the evening most satisfactorily.

No intense excitements were to be expected from such works, and none came. Instead there was a continuous presentation of top flight music, finely proportioned and balanced in the readings and informed with thought and appropriate sentiment. As the best qualities of the famed Boston Orchestra also were gratefully in evidence, the listeners had a long seance of high artistic communion.

The London Symphony deserves hearing now and then, and while it kindles the imagination only moderately, and is somewhat diffuse, it impresses on the other hand through dignity, earnestness and suggestive atmosphere.

Koussevitzky Presents Shostakovitch's Fifth

Boston Symphony Orchestra, Serge Koussevitzky, conducting; Carnegie Hall, Nov. 23, afternoon. Program:

Symphony in G major, No. 86, Haydn; Leonore Overture No. 3, Beethoven; Symphony No. 5, Shostakovitch.

Three numbers made up Serge Koussevitzky's Carnegie Hall program of the Boston Symphony Orchestra on the afternoon of Nov. 23: Haydn's G major symphony, No. 86, Beethoven's Leonore Overture No. 3, and Shostakovitch's fifth symphony.

It is not necessary at this stage of current musical history to expatiate on Koussevitzky's handling of the classics, except merely to record that he registered anew with the well knit and vital conception of the Beethoven music, and with the clear cut and graciously spun delivery of Haydn's.

Graphic fancy and delineation were the basis of Koussevitzky's ground plan in the lively Shostakovitch symphony, and he drew from the orchestra a splendid display of richness and volume of tone, as well as its famed unimpeachable virtuosity.

Photo by Larry Gordon

JOSEPH SCHUSTER MAKES PHILHARMONIC ALL-AMERICAN

Joseph Schuster, solo cellist in the New York Philharmonic-Symphony, emerges from the naturalization offices bearing his final papers. Philharmonic players are now all American citizens. After taking the Citizenship Oath, Mr. Schuster left with the Symphony for a tour of sixteen cities. He plays the Mozart-Cassado concerto with the Philharmonic in New York on Dec. 15 under John Barbirolli. On Feb. 8 and 9 he is again soloist, with Bruno Walter conducting.

CHECK AND DOUBLE CHECK!

Gladys Swarthout, Metropolitan Opera mezzo-soprano, and her husband, Frank Chapman, baritone, take time off from their concert engagements to try on handwoven coats of New Mexican wool.

N. Y. Philharmonic On Autumn Tour

Barbirolli Forces Visiting Middle West and South Before Return Dec. 7

Now on tour, the New York Philharmonic-Symphony Society will not return to Carnegie Hall until Dec. 7. In the meantime, it is making appearances in 16 cities, two of which were made in Chicago while the ensemble of that city came to New York as part of its jubilee tour.

Today (Dec. 1) the Philharmonic is being heard in Washington. On Dec. 3 the ensemble appears in Providence and the following day in Boston. The tour concludes on Dec. 5 in Springfield.

The current tour represents the most extensive travelling the orchestra has done since the consolidation in 1928 of the Philharmonic and the New York Symphony. In addition to these seventeen concerts, the orchestra also appears during the season in Princeton, Philadelphia, Hartford and New Haven.

Last season's two-week tour was the first long one in more than 10 years. In the course of the current visitation, the orchestra will appear in many cities which have not heard it in many seasons.

On the return to New York, Mr. Barbirolli will conduct seven concerts in Carnegie Hall before relinquishing the baton for a month to Dimitri Mitropoulos. Bruno Walter and Walter Damrosch are other guests appearing this season.

The tour will not affect the weekly Sunday afternoon broadcasts. The Philharmonic will be heard over the CBS coast-to-coast network from Ann Arbor and Washington, D. C.

Paul H. Stoes, Inc., Affiliates With WGN Concerts

As of Dec. 1, Paul H. Stoes will affiliate his concert management organization, Paul H. Stoes, Inc., with WGN Concerts. Artists now under his banner will be added to the WGN list.

"Opera-a-la-Cart" Tour Carries Music to Country

"Opera-a-la-cart" is the name Charles L. Wagner has given to his touring production of The Barber of Seville because the entire organization was designed to travel by bus.

Mr. Wagner's unique undertaking opened its fall tour at Auburn, N. Y., playing to a capacity audience on Oct. 11. Until Nov. 20, the company traveled approximately 5,100 miles by chartered bus and played 24 engagements along the Eastern Seaboard.

It is Mr. Wagner's idea to take opera to colleges and smaller communities which have long been begging for first-class productions with casts of Metropolitan calibre. Mr. Wagner's production is built around four Metropolitan Opera stars: Hilde Reggiani, coloratura soprano, as Rosina, Armand Tokatyan, tenor, as Count Almaviva; John Gurney, basso, as Don Basilio; and Pompilio Malatesta, in the basso-buffo role of Don Bartolo. For Figaro, Mr. Wagner has engaged the young South American baritone, Carlos Ramirez, who starred at the Teatro Colon. Georgia Graves, young American contralto, is cast as Bertha; Brooks Dunbar, tenor of radio, plays Fiorello, the servant of Count Almaviva; and Earl Wrightson, young American baritone, is cast as an Officer. The musical direction of the company is entrusted to Giuseppe Bambochek and Walter Ducloux. Desire Defrere, stage director of the Metropolitan Opera, was in charge of all productions.

Production Specially Designed

Every feature of this company had been planned with an eye to space and weight economies necessary in bus travel, and the bus itself was entirely refitted to house scenery, lighting equipment, personal properties, and still meet the rigid highway requirements of all states through which it was required to travel. Bus transportation was decided upon in order that the selling price of the attraction could be kept at a level reasonable enough for college budgets. In the course of the six-week tour it was estimated that the opera played before 50,000 people, some 30,000 of whom had never heard or seen an opera performance.

Special scenery for Mr. Wagner's production was designed and built by Cirker and Robbins, of New York, from working models by Edward W. Snowdon.

Special electrical equipment was provided by the Columbia Stage Lighting Company, including switchboards and dimmer boxes, all packed for convenience in handling and for bus travel. The best electrician and the best stage-hand available in New York were engaged to travel with the company and look after this material during performances. Harry Rankin resigned his job as company-manager of the American Jubilee at the World's Fair, to act as company-manager for the troupe. It was one of his duties to reconcile the artistic temperaments of his singing stars with the appetites of his working crew in planning the daily itinerary on the road.

In making his bookings Mr. Wagner limited the jumps of this company to 250 miles a day, with one exception, when the principals were routed by train from Washington, D. C., to Tuscaloosa, Ala., in order that they might be well rested before their performance.

In assembling this company to perform The Barber of Seville on tour, Mr. Wagner celebrated the thirtieth anniversary of a similar undertaking. Just thirty seasons ago he presented leading singers of the old Boston Opera in a touring production of the gay Rossini opera. Alice Nielsen starred in that cast, being supported by Jeska Schwartz, Jose Mardones and Rudolph Fornari.

Speaking of his present cast, Mr. Wagner said: "Besides good voices, I have tried to get singers and stage men who will be congenial under the trying conditions of trouping together for six weeks. I have given them a fine new bus and a good driver, and the entire tour has been booked with a view to easy trips and plenty of rest for the singers.

"Last spring, the amazing response to the Metropolitan's appeal for funds from its radio friends proved clearly how much the American people want good opera," Mr. Wagner continued. "I put this company together in answer to a nationwide demand for fine opera that has been growing more insistent every year. No ensemble attraction I have ever organized has had the appeal of this company. I could have sold fifty more dates if the singers had had free time."

CHARLES L. WAGNER'S PRODUCTION OF THE BARBER OF SEVILLE.
Left to right: Georgia Graves, as Bertha; John Gurney, as Basilio; Armand Tokatyan, as Count Almaviva; Hilde Reggiani, as Rosina; Carlos Ramirez, as Figaro; and Pompilio Malatesta as Bartolo.

Photo by Ossip Garber
CHARLES L. WAGNER

AGMA Denied Injunction Against Petrillo

The New York Supreme Court has denied, pending trial, the motion of the American Guild of Musical Artists for an injunction to restrain James C. Petrillo, president of the American Guild of Musical Artists from carrying out an alleged threat to bar members of AGMA from concert, halls, orchestras and radio unless they accepted his jurisdiction. This latter, Mr. Petrillo contended, could only be done by joining the A. F. of L. In denying the motion of AGMA, Justice Aron Steuer stated that the Guild "by forming and joining a labor union" had made untenable the position that its eminent artists "were not suitable candidates for membership in a labor union."

Doris Doe Hurt in Crash

WASHINGTON, PENNA.—Doris Doe, mezzo-soprano of the Metropolitan Opera, and her mother, Mrs. Amy Doe, were injured when an automobile skidded and crashed into a truck near here on Nov. 16. Miss Doe, who was driving, suffered a slight concussion. She was on her way to New York to start rehearsals for the opera season after having completed a concert tour. P. N.

Klemperer Stays

Noted Conductor Announces He Will Remain in N. Y.

Dr. Otto Klemperer, who last week completed his orchestra series at the New School of Social Research in New York, announces that he will remain in New York to continue his conducting of the New York City Symphony Orchestra for concerts on Jan. 5, 12, 19 and 26. Dr. Klemperer also stated that he wished to correct erroneous reports regarding his activities, none of which appeared in in these columns.

"My physicians have just certified that I am in excellent health," said Dr. Klemperer, "and that I am in every way sound and robust, perfectly equipped to carry on all my normal volume of labors. I resigned voluntarily from my contract as musical director and conductor of the Los Angeles Philharmonic Orchestra after a happy period of seven years with that excellent ensemble. Please let me emphasize that the resignation of my contract was entirely voluntary and that I am now delighted to be in New York leading another splendid group of players.

"I hope you will publish my words; for I know that the Musical Courier will always help me to correct any wrong impression which may have been unwittingly circulated."

Huber Named Maryland NYA Music Director

BALTIMORE, MD.—Frederick R. Huber, Municipal Director of Music, has agreed to serve as musical director for the National Youth Administration in Maryland, it was announced by Ryland N. Dempster, State NYA director. Mr. Huber has been a foremost figure in musical circles for some time. He was instrumental in bringing opera here and under his management, the Baltimore Symphony is now entering its 24th season. Last year Mr. Huber was named by Gov. O'Connor to be in charge of auditions for the All-American Youth Orchestra. N. H.

Goossens Gets Bruckner Medal

CINCINNATI.—After the first performance here on Nov. 8 of Bruckner's Third Symphony, Eugene Goossens, conductor of the Cincinnati Symphony, was presented with the Bruckner Medal of Honor by Dr. Martin G. Dumler, president of the Bruckner Society of America. The medal, designed by Julio Kilenyi, was given Mr. Goossens in recognition of his efforts to create greater interest in Bruckner in the United States. He already has played this composer's second, fifth and sixth symphonies here. S. N.

Morini Sees Extended Concert Activities in United States

DARIUS MILHAUD

With the doors closed to concert activities abroad, Albert Morini, New York manager of artists, has vastly extended his work in this country this season. Heretofore, Mr. Morini has introduced many American artists to European audiences and concentrated upon bringing only a few to this country.

Now with an enlarged program, Mr. Morini is still at work preparing for even a larger scope next year.

"American audiences demand top artists," he said, "and that is what I am offering. And by top, I mean American artists as well as those from abroad. That they are quick to recognize genuine artistry is probably best illustrated by the response accorded Mme. Rose Pauly on

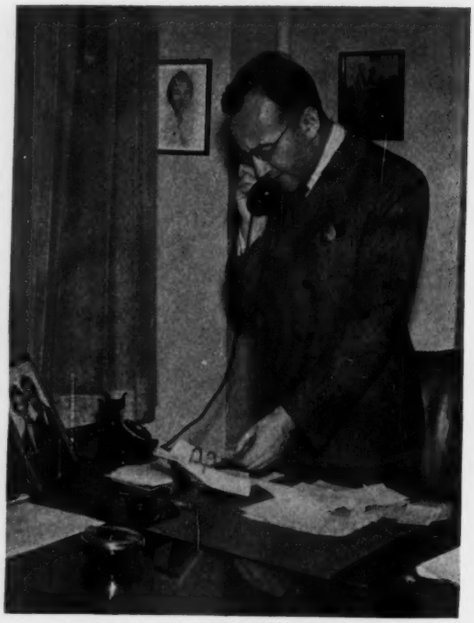


Photo by Ella Barnett

ALBERT MORINI

ROSE PAULY

Nov. 21, when, according to the music critics in Chicago and representatives from New York, she literally 'saved the show' in the Chicago Opera performance of Salome.

"On less than a day's notice, Mme. Pauly stepped into the title role in a special benefit performance and with only a single rehearsal of her role and without any with the rest of the cast and company, she gave a performance which, according to one reviewer, 'made one's flesh creep.' This critic said that Mme. Pauly received 'one of the greatest ovations Chicago has seen and heard in a decade.' He added that her stepping into the role turned the performance 'from a threatened calamity into an artistic triumph.'

"Mme. Pauly sings the title role in Tosca with the Chicago Opera this month, her first appearance in this part in the United States, although she sang it at La Scala and also at the State Opera in Vienna. Her tour this season will extend from New York to California.

"It is interesting to note that at her recent Town Hall recital in New York, the critics found that Mme. Pauly also is an accomplished Lieder recitalist although previously she had been heard only in Strauss' heroic roles at the Metropolitan.

Newcomers to List

"Another soprano, who has just joined my list of artists is Jessica Dragonette, the radio and concert soprano, who has been heard by millions over the air and thousands in her few concert appearances. These have been limited because of her numerous radio engagements among which was the Ford Hour during the summer. To many, Miss Dragonette is known as the 'sweetheart of the air' but she has concertized from New York to Honolulu, from Arizona to Toronto and from New Orleans to Seattle both as soloist with orchestras and in solo recitals. Miss Dragonette is especially well known to Canadian audiences where she has given many benefit programs.

"Tito Schipa, popular tenor of the Metropolitan and Chicago opera companies, also is booked for a heavy schedule this year. He made several appearances early this season with the San Francisco Opera and now is singing with the Chicago company. Schipa, familiar to audiences throughout this country, comes to Carnegie Hall next month for a New York recital.

Milhaud Conducting His Music

"This season I have brought Darius Milhaud, French composer-pianist-conductor to this country. Already he has won a success in Chicago and in San Francisco last month he played and conducted his latest work, Ballad, for piano and orchestra. The score only recently arrived here from Vienna and the occasion was a world premiere. On Dec. 27 the composer and his wife will be heard in New York for the League of Composers. His lecture-recital tour opened on Nov. 25 when he discussed the Spirit of French Poetry in Melodic Music in San Francisco. He will be heard also in other California cities and on April 22 with Earl Maiman, American pianist, will present his Scaramouche, in two-piano form, concluding the Great Piano Classics series at the Academy of Music in Brooklyn, N. Y. I feel that his appearance there strengthens the course which already includes many leading figures of the piano stage. It was opened by Percy Grainger only the other evening.

"Already the demand for Milhaud's appearances next season is so great that we must change our original plans. To me this is truly amazing because it was not until the end of July that we were sure that he would be permitted to come here. Milhaud has written many French and British film scores and now he has been invited by MGM to do the same for them in Hollywood.

"His newest ballet is being presented by the Ballet Theatre at the Chicago Opera on Dec. 15 with Alexander Smallens conducting. It will be given in New York when the company goes on tour, about Jan. 5."

ELEANOR STEELE AND HALL CLOVIS

Other Morini Artists

Another Morini artist for whom an active schedule has been arranged is the young violinist, Ruggiero Ricci who this season is making a transcontinental tour. "Already," Mr. Morini said, "Ricci received an ovation at his Chicago appearance and demands from other cities indicate great interest in his tour. Recently he was heard in New York at the benefit concert for the Maple Leaf Fund, a Canadian war veterans group.

"Stell Andersen, American pianist, has been spending much time abroad lately and perhaps some may have forgotten that she comes from the Midwest. I feel sure that American audiences will be quick to recognize the ability of this young artist who scored tremendously abroad. Miss Andersen, who also is on the Brooklyn course, will be soloist under Milhaud's direction on Dec. 20 and 21 when he conducts the Boston Symphony Orchestra in the score which he wrote for her and which last season had its world premiere under his baton with Miss Andersen as soloist in Paris. Miss Andersen will be heard on Jan. 15 at the Diaz Musicale in New York.

"Another American feature which also is well known abroad is the Eleanor Steele-Hall Clovis duo, young artists whose appearances on the Continent have been a feature of every season. They have come home and will be heard extensively in this country during the season.

New York Series

"Dorothy Orton, soprano, will be presented in New York this evening, (Dec. 1). The American Ballad Singers, under the direction of Elie Siegmeister, whose album of Victor recordings has just been released; Kate Keith Field, soprano, who is soloist on Feb. 1 with the Philharmonic-Symphony Chamber Orchestra, at the Brooklyn Academy and in many other appearances, are also among the list of artists who will be active this season.

"Then too, I plan to present the San Francisco Trio, a chamber group comprising Alice Morini, pianist; William Wolski, violinist and Leon Blinder, cellist.

"These are a few of the artists who will be heard throughout the United States. Just before Jan. 1, I expect to announce a complete list. All of these artists will be heard also next season in addition to several others whom I am now considering.

"Musical affairs in the United States are booming this year. I predict an even greater boom is in prospect." H. A. S.

JESSICA DRAGONETTE

STELL ANDERSEN

RUGGIERO RICCI

TITO SCHIPA

As "ROSINA" in "THE BARBER OF SEVILLE"
...Josephine Antoine is a perfect Rosina, her exquisite bird-like voice, which takes the highest tones with such ease and purity of tone, is combined with beauty and grace. —CINCINNATI POST
As "PHILINE" in "MIGNON"
...Antoine's singing is always a musical spree.
—NEW YORK CITY
As "LUCIA" in "LUCIA DI LAMMERMOOR"
...Josephine Antoine not only portrays the tragic character of Lucia, but she is technically and artistically equal to the exacting requirements of the music.
—CINCINNATI TIMES STAR
As "GILDA" in "RIGOLETTO"
...Miss Antoine, the Gilda of the evening, made a beautiful job of "Caro Nome" and maintained a high level of coloratura excellence elsewhere throughout her performance.
—PHILADELPHIA RECORD
Josephine
Antoine
COLORATURA SOPRANO
METROPOLITAN OPERA
CONCERT
...at once, gracious and vivacious, Miss Antoine knows the art of projecting her songs to the audience in a very personal manner...for a coloratura, she has a very full and rich voice. —MINNEAPOLIS TRIBUNE
RADIO
Josephine Antoine's singing again made "Musical Americana" a highlight.
—NEW YORK DAILY NEWS
SEASON 1941-42
HOLLYWOOD
ROOSEVELT HOTEL
W G N CONCERTS
CHICAGO
441 NO. MICHIGAN BLVD.
NEW YORK
745 FIFTH AVENUE

The Trend of Choral Music in The United States

THE WORCESTER, MASS., FESTIVAL CHORUS
singing in the Municipal Auditorium in that city at the 1940 festival under Albert Stoessel, musical director of the annual series.

By ALBERT STOESSEL

In the last decade or so it has often been said that choral singing in the United States is on the wane and that the music loving public no longer is interested in this important branch of musical activity. A brief study of the facts should suffice to dispel this impression, and I shall attempt to trace briefly the trend of choral singing in our land.

The fact that the Pilgrim Fathers were generally opposed to music in their churches created the impression that there was little music in the first colonies. Let us remember that there were many other groups besides the Puritans among the earlier settlers and they brought with them a genuine love of music, particularly vocal music. Handel's Messiah was performed in Stoughton, Mass., one year before it was done in the composer's native Germany.

William Billings with his homemade "fugue-tunes," is symbolic of the amateur interest in choral music in early New England, where the singing school was an integral part of the cultural life. From these singing-school enthusiasts sprang the idea of a musical convention to bring together the singers of various communities to form large choruses.

Worcester's "Musical Convention"

The first music festival in Worcester, Mass., held in 1853, was called a "Musical Convention." The ambition of these choruses increased in ratio with their greater size and soon they were attempting the oratorios of Handel and Haydn.

We know that the Handel and Haydn Society of Boston communicated with Beethoven in his last years about the possibility of a new choral work. The idea of the music-festival which was largely choral rapidly spread, and soon there were like events in communities all over the East and Middle West. The music festivals of Cincinnati and Bethlehem, Penna., were high spots in this trend.

However, in the past quarter-century there has been a tremendous growth of interest in orchestral music. Possibly the enthusiasm for this type of music has somewhat dimmed the glory of the older choral festivals. The phonograph and radio, both mediums which convey orchestral music more faithfully than choral singing, have been an important factor in this new interest.

This doesn't necessarily mean, however, that people are less fond of the singing of choruses. Firmly established choruses like those in Cincinnati, Bethlehem, Boston, Worcester and New York are still holding their heads high and hope to continue to do so for many years to come.

In the Colleges and High Schools

Then, there is the significant development of fine choral singing in our colleges and high schools to be recorded. The performances by the Radcliffe and Harvard Choral Societies of such works as the B Minor Mass of Bach and the Brahms Requiem are typical of, rather than exceptions to, what is going on in our educational institutions. At Princeton, N. J., the Westminster Choir College devotes all of its activities to the furthering of choral music. In the churches most of the traditional solo quartets have been supplemented by large volunteer choirs.

Naturally, with changing times, the programs of the old festival organizations have evolved into something quite different from the earlier ones. The Worcester Festival, with its magnificent hall and completely equipped stage, now offers programs that are one third operatic, one third choral and one third orchestral.

"Rooting Deep Into Community"

Perhaps it is not out of place at this time to say a few words about the character of the New York Oratorio Society chorus. It is composed of over 300 men and women from every walk of life who are devoted to the ideal of keeping alive the great choral works. Each singer pays yearly dues and agrees to attend 80 per cent of the rehearsals. Of course, a chorus of non-professional singers may have to limit itself to fewer concerts, but its roots go deep into the community.

The limitation of repertoire and number of concerts would be removed if there were more choral organizations to give concerts. Worcester, Mass., a city of about 200,000, supports a chorus of 400 voices. New York, with its 7,000,000, by the same ratio should support thirty-five choruses. Then we could hear all the Handel oratorios as well as a number of fine works by American composers that are worthy of performers.

More Choral Concerts Needed

The difficulty of the high cost of choral concerts can be partially solved if the symphony orchestras will include more choral concerts in their subscription series. The recent collaboration of the Philharmonic-Symphony Society with the Oratorio Society and the Westminster Choir is a step in the right direction. The two performances of the St. Matthew Passion of Bach during last Holy Week in New York drew very large audiences. This kind of working together has the advantage of two groups rather than one sharing the "overhead" of concert expense.

Perhaps the soundest proof that choral music is not dead or dying is to be found in the statement of publishers indicating that they are publishing and selling more choral music than ever before.

Junior Programs Opera Company Touring

Junior Programs, Inc., Dorothy McFadden, director, is booked for 80 performances of the John Erskine-Louis Gruenberg opera, Jack and the Beanstalk, on a coast-to-coast tour this season. There are also 25 bookings for Rimsky-Korsakoff's The Bumble Bee Prince. In its seven years' existence, over a million children and young people have witnessed this opera company's performances in English. Saul Lancourt is production director.

Brooklyn Civic Orchestra Trains Players

The Brooklyn Civic Orchestra, sponsored by Long Island University, was organized in 1933 by Dr. Paul Kosok, of the faculty, now on leave of absence in South America. The purpose is to prepare young musicians for an orchestral career. The orchestra has grown into an organization of 75 active members, both professional and amateur. Three or more concerts each season up to 1938 were given at Girls' Commercial H. S. before audiences of 1,000 to 1,500. The orchestra has played also at the Brooklyn Museum and on the Mall in Central Park. Talented young soloists are featured at the concerts. For three years the orchestra has opened the season at the Brooklyn Institute of Arts and Sciences.

Milton Rosenstock, acting conductor, a scholarship student with Fritz Mahler, is a graduate of the Institute of Musical Art, and also held a New York Philharmonic scholarship, winning first prize in a contest for clarinetists.

NAACC Presents First Concert of Season in Hadley Studios

The National Association of American Composers and Conductors held its first concert of the season on Nov. 10 in the Hadley Studios, New York. The large attendance of composers joined in applauding each other's offerings. Strictly modernistic in form and style, the scores heard were by Raymond Gram Swing, Charles Mills, David Diamond, Roy Harris, Arthur Farwell, Kenneth Walton, H. Ross Stevenson and Fay Foster. Soloists included Olga Forrai, Johana Harris and Garfield Swift. Messrs. Angell, Rudie and Edwards played Hadley's Op. 132 Trio. President Sigmund Spaeth commented on the program items. F. W. R.

Percy Grainger Opens Piano Series in Brooklyn

The ebullient Percy Grainger, making his only appearance of the season in the metropolitan section, inaugurated the Great Piano Classics Series, presented by Albert Morini and the Brooklyn Institute, at the Academy of Music there on Nov. 19. Music of the 18th Century, which in its original form was not written for piano, made up his program.

Four chorale-preludes of Bach, arranged by Grainger's teacher, Busoni, provided contrasting episodes in the player's opening list. Then came a sarabande and a minuet, both for harpsichord, written by Purcell and arranged for piano by Herbert Freyer. Domenico Scarlatti's G minor sonata and a toccata by Paradisi, wherein bravura playing was dominant, completed the second part. Following Liszt's arrangement of Bach's organ fantasia and fugue in G minor, played *con brio*, the pianist offered his arrangement of several English folk-tunes, concluding with his Country Gardens and then adding numerous encores. He was roundly applauded by a large audience of deeply interested listeners. H. A. S.

Margaret Henderson Smith Gives Recital

The third annual vocal recital by Margaret Henderson Smith on Nov. 12 at The Studio Club, New York, gave opportunity to hear a singer of charm and personality in a varied program. The closing group brought songs sung in costume, by Foster, Clutsam and Besly, and these were especially successful. Earlier she sang Schubert's Ave Maria with special effect, and Oeuvres tes yeux bleux by Massenet and L'heure exquise by Hahn, all much liked. Preceding these the expressive voice was heard in songs by Munro, Mozart and Jacobson, and Puccini's Si mi chiamano from La Boheme was artistically sung. Pauline Morgan was a very efficient accompanist, and sustained applause brought both artists to the platform in acknowledgment. M. W.

Jagel Joins Artist List of WGN Concert Service

Frederick Jagel, tenor, appeared with the Chicago and San Francisco Opera companies prior to the opening of the Metropolitan. He has recently joined WGN Concerts Management artists.

MICHAEL BARTLETT

Tenor

W G N CONCERTS

CHICAGO

HOLLYWOOD

NEW YORK

WELCOMED TO SEATTLE.

Lotte Lehmann, soprano, and Lauritz Melchior, tenor, both of the Metropolitan Opera, greeted by Ruth Allen McCreery, Seattle Symphony Orchestra manager, when they arrived by plane to sing in an all-Wagnerian concert. Miss McCreery is shown shaking hands with Mrs. Melchior.

New Policy For N. Y. Group

National Orchestral Assn. Adds Opera to Activities

The National Orchestral Association, Inc., under the direction of Leon Barzin, opened its tenth consecutive season with an anniversary concert which was an almost exact duplicate of the first concert presented in 1930. Organized for the training of students in ensemble playing, so that they might take their places in the professional orchestras, the ensemble has made evident its contributions, both as training ground and performing ensemble.

The remaining five concerts of the Monday evening series include Dec. 9, when Povla Frijsh, soprano will be heard in Ernest Bloch's Psalms; Jan. 13, William Hain, tenor, in Lieder and a concert presentation of Ravel's L'Heure Espagnole; Feb. 17, Lydia Summers, contralto, in compositions by Schubert and Wolf; March 17, Mack Harrelll, baritone, in a Bach cantata; and the concluding concert on April 28, which will be a "resume of the outstanding activities of the organization, featuring a noted soloist."

The Gabrilowitsch Memorial Series will again be a feature. This, the seventh season of the series, will present a Brahms Cycle of five concerts. The second concert on Dec. 21 will be devoted to the Violin Concerto with Ruth Posselt as soloist. The following concerts on Jan. 25, March 1, and 29, will feature Alexander Helmann in the Piano Concerto No. 2 and the Dessoff Choirs in the Requiem.

The ensemble has added opera to its activities this year. All productions will be in English. The first, Leoncavallo's Pagliacci, will be given on Dec. 9; Puccini's Sister Angelica on Jan. 14; the same composer's Gianni Schicchi on Feb. 17 and a new American work may be done on March 17.

Fritz Mahler Directs NYA Radio Workshop Classical Music

Appointment of Fritz Mahler as director of the Classical Music Department has been made by the National Youth Association Radio Workshop in New York. Mr. Mahler came to this country six years ago after having conducted operatic, symphonic and radio orchestras abroad. He has led the Boston, Denver and Newark orchestras, directed the Philadelphia La Scala Opera Company and fulfilled engagements with the CBS and MBS networks in this country as well as the BBC in England. While conductor of the Copenhagen Symphony, he introduced a new Norwegian soprano, Kirsten Flagstad, who was making her first appearance in that country.

In his new post Mr. Mahler will be in charge of 150 young musicians in coast-to-coast and local broadcasts. He plans to feature scores by American composers.

Mr. Mahler announced that he has accepted for performance the following works of contemporary American composers:

Roy Harris, third symphony; Douglas Moore, suite from The Power and the Land, a world premiere; Henry Brandt, Decision; Aaron Copland, An Outdoor Overture; Henry Cowell, Four Irish Tales, for piano and orchestra, world premiere; Earl Robinson, Ballad for Americans; Paul Creston, Symphony in One Movement; Albert Stoessel, Danse Suite; Daniel Gregory Mason, English Folksong Suite.

The Doctor's Orchestral Society, of New York, founded in 1938, is also under the conductorship of Mr. Mahler. Made up of physicians and dentists, the orchestra numbers a personnel of approximately eighty. In addition to the two annual concerts given at Town Hall, the orchestra has appeared before the annual convention of the Medical Association at the Waldorf Astoria and also before the annual convention of the Medical Society of the State of New York. The third annual concert, scheduled for May 9 at Town Hall, will be sponsored by the Physicians' Wives' League of New York. A guest soloist has not yet been decided upon.

Photo by James Abresch

FRITZ MAHLER

Children's Opera to Present Pierné Score During Season

The Children's Opera Company of New York opened its 1940-41 season with a concert including the first act of Hänsel and Gretel, in costume and a tabloid version of Rigoletto.

A few graduates, who now belong to the young people's opera group, took part. The company plans several radio appearances, as well as a concert at the Waldorf-Astoria. A benefit for British War Relief will follow.

After Christmas rehearsals will start on the company's yearly operatic production, which will be given for New York's orphan children. A fairy tale with a classical score, adopted by Eva Leoni, the company's director, will be presented.

Miss Leoni intends to produce The Children's Crusade by Pierné in a stage version.

Midtown Symphony Begins Season's Schedule

A newly formed ensemble in New York City is the Midtown Symphony Orchestra, Zoltan Fekete, conductor. The orchestra was founded last season under the auspices of a committee comprising members of the Society for Ethical Culture. Organized as a finished non-professional organization, it will perform unknown and rarely played orchestral literature. Mr. Fekete, a Hungarian who came here four years ago, studied in Vienna with Josef Krips. The orchestra was heard in its first concert of the season on Nov. 29, at the Society for Ethical Culture.

Curtis String Quartet Inaugurates 14th Season

Known as "the only 100 per cent American quartet," the Curtis String Quartet recently opened its 14th season with the original members who have played together since 1927. The ensemble gives six concerts in Philadelphia and makes four appearances each in Baltimore and Wilmington, Del., as well as fulfilling college engagements. The quartet is under the management of Paul H. Stoes, affiliated with WGN Concerts.

Novelty Scheduled

New Friends of Music Orchestra Plans Schönberg Premiere

A feature of the series of ten concerts to be given by the New Friends of Music Orchestra, Fritz Stiedry conductor, in Carnegie Hall, Dec. 15 to April 6, will be the world premiere of Arnold Schönberg's second Kammersymphonie at the opening concert. It was commissioned by the organization.

The orchestra was founded three years ago to perform works originally designed for small orchestra. American-trained musicians form the major body of the orchestra composed of some 40 professional players.

This season, four concerts will be devoted to works of Mozart. Soloists who will appear in Carnegie Hall with the orchestra include: Rudolf Serkin, Hortense Monath, Emanuel Feuermann, Egon Petri, Yves Tinayre, Dusolina Giannini, Roman Totenberg, and William Primrose.

The business manager is Henry Colbert.

Canada to Teach Music Free to British Children

SASKATOON, SASK.—At the seventh convention of the Saskatchewan Registered Music Teachers' Association, Lyell Gustin, president, it was decided to give music instruction gratuitously to the British children who are guests in Canada for the duration of the war.

Savoy Opera Guild Presents Gilbert-Sullivan Repertory

The Savoy Opera Guild, a group of amateur Savoyards, organized last year by Vivian and Lewis Denison has selected talented young singers for both principals and chorus, with the purpose of making the Guild a training school and producing two or three operas a year.

The Yeomen of the Guard and The Pirates of Penzance were presented last year. This season the Guild is planning to give The Gondoliers, The Pirates of Penzance, and in the spring Trial by Jury and H. M. S. Pinafore.

Arthur Lief, choral conductor, is musical director of the Guild.

Alphonse Onnou, Leader of the Pro Arte Quartet, Dies

MADISON, WIS.—Alphonse Onnou, 46, first violinist of the Pro Arte Quartet, died here on Nov. 19. The quartet has been associated with the university's school of music this year through the efforts of four alumni who contributed $10,000. During M. Onnou's illness, Antonio Brosa, Spanish violinist, substituted for him. Mr. Brosa is expected to remain temporarily with the ensemble.

M. Onnou became ill in July. He had organized the quartet 27 years ago and remained as its director. The quartet formerly was identified with the Royal Court of Belgium. He had been decorated by both France and Belgium. His widow and two brothers survive.

[*Other obituaries appear on pages* 71, 83.]

Bartok Receives Honorary Degree from Columbia

The honorary degree, Doctor of Music, was conferred on Bela Bartok, composer and Professor of the Budapest Royal Academy of Music, at a special afternoon convocation at Columbia University on Nov. 25. The university trustees had voted to confer the degree on Bartok and two others last June, but the award was deferred as the recipients could not attend the exercises at that time.

Emma Boynet

"THE MOST POETIC AND WITTIEST OF GREAT WOMEN PIANISTS"

BOSTON

"Brilliant as to force and vigor. . . . In matter of breadth and emphasis . . . dazzling."

— MOSES SMITH, *Boston Evening Transcript*

NEW YORK

(*With The Boston Symphony*)

"Mozart's Piano Concerto in C Major was incomparably played by EMMA BOYNET. A purling scale. . . . A legato that is like sustained song. . . . A staccato as crisp and neat as the old music requires . . . an ineffable grace, sparkle, tenderness and poetry." — OLIN DOWNES, *New York Times*

CHICAGO

"The music of France, Miss BOYNET played as one to the manner born. The little pieces sparkled and glittered. They moved with a lovely perverse stride. They became a perfect evocation of the world of delicate lights and dainty perfumes and imaginative joys in which the composers lived. The pianist's tone changed and glowed with a new kind of fire at every change in the music's surface." — EDWARD BARRY, *Chicago Tribune*

PARIS . . . "a miracle of elegance, dreamlike poetry and subtle sonority."
— R. DEZARNAUX, *La Liberté*

BRUSSELS . . . Gala Palais des Beaux-Arts.
"Artist of the highest merit."
— *Le Soir*

ANTWERP . . . Societé des Nouveaux Concerts.
"Artist of unusual talent."
— *Le Metropole*

AMSTERDAM . . . "Artist of great distinction."
— ARTZENIUS, *Le Telegraaf*

MADRID . . . Concert of the Philharmonic.
"Prodigiously gifted." — *A. B. C.*

GENEVA . . . "A pianist of high intelligence."
— *Le Journal De Genève*

VICTOR RECORDS *STEINWAY PIANO*

WGN Concerts KOUSSEVITZKY SAYS: "SHE PLAYS MOZART LIKE AN ANGEL"

W G N CONCERTS

HOLLYWOOD
ROOSEVELT HOTEL

CHICAGO
441 NO. MICHIGAN BLVD.

NEW YORK
745 FIFTH AVENUE

Boston's Famed Symphony Dominates New England Scene

By CYRUS W. DURGIN

BOSTON—This erstwhile cultural Athens of the western hemisphere still continues a center of musical activity. Boston enjoys not only the concerts and recitals of touring artists, together with a Spring

Photo by George Faltzer

DR. SERGE KOUSSEVITZKY

visit by the Metropolitan Opera, but a good deal of local music-making.

The Boston Symphony and its great conductor, Serge Koussevitzky, and the venerable choral group, the Handel and Haydn Society, whose present director is the able Dr. Thompson Stone, are familiar to all. Arthur Fiedler has carried the fame of the Spring Pop concerts far and wide.

There are, however, other organizations perhaps not so well known out of the community, but whose work from season to season is in the aggregate a valuable part of the musical activity here.

Boston Symphony to Introduce New Works

Entered upon its 60th season, the Boston Symphony will this year again give its patrons interesting new scores by some of the foremost composers of the day.

There will be the usual double series of 24 Friday afternoon and Saturday evening concerts, 6 Monday evening and Tuesday afternoon programs in Symphony Hall. As usual, outside series will take place in Cambridge, New York and Brooklyn, as well as in other New England cities and in the Middle West.

Among soloists announced for the Friday and Saturday series, Vladimir Horowitz will return after ten years' absence, appearing in the Third Piano Concerto of Rachmaninoff. Jascha Heifetz, Nathan Milstein, and Gregor Piatigorsky are also announced. Mr. Piatigorsky will introduce a new Cello Concerto of Hindemith.

Guest conductors will include Igor Stravinsky who, in addition to music of his own, will present Tchaikovsky's little-known Third Symphony, and Désiré Defauw, Belgian leader, who is to make his first appearance in Boston.

Among the new works to be heard are symphonies by Igor Stravinsky and Paul Hindemith. Benjamin Britten will be introduced to the concerts by his Variations for string orchestra. Other British works to be heard are by Vaughan Williams, Sir Arnold Bax, and Eugene Goossens, who will conduct a symphony of his own. Koussevitzky will introduce a new symphony by Roy Harris (No. 4) for orchestra and chorus. Arthur Shepherd has already conducted his new second symphony. The late Frederick Converse will be represented by his American Sketches.

Since 1941 marks the 150th anniversary of the death of Mozart, several works of that composer are to be performed, including his Requiem. The Ninth Symphony of Beethoven, Liszt's Faust Symphony, Tchaikovsky's Manfred Symphony, and excerpts from Berlioz' Romeo and Juliet Symphony will be revived.

Among the Newer Groups

Comparatively new is the Women's Symphony Orchestra, which now enters its second season under the direction of Alexander Thiede. Four Jordan Hall concerts last season were highly successful, and an equal number are announced for the coming months. During the summer Mr. Thiede and his capable players filled several out-of-town engagements.

Under the aegis of the Young Artists Association, Rand Smith president, there has been formed a chamber opera company. It is now planned to present Dr. Arne's Thomas and Sally in Repertory Music Hall early in January. George Reeves will direct the musical portion of the production.

Choruses "Carry On"

The Cecilia Society, conducted by Arthur Fiedler (who also directs the chorus and orchestra of the MacDowell Club and the student orchestra of Boston University College of Music), is a notable feature in Boston's musical life. The Cecilia Society frequently appears with the Boston Symphony Orchestra, especially in first local performance of modern scores.

Now in its 44th season is the People's Choral Union, which is heard each season in Jordan Hall. Stanley Hassell is conductor.

The Bach Cantata Club has for 12 years given us performances of rare choral scores, notably of Bach, but including archaic and relatively modern works as well. The Club now enters its 13th season, with Mrs. Langdon Warner, conductor.

Civic Symphony Aids Native Composers

The Boston Civic Symphony Orchestra, now celebrating its fifteenth anniversary, is a non-professional organization, under the direction of Joseph Wagner. It has been successful since its inception, operating without a deficit throughout the depression. The personnel of 75 to 85 players, is composed of music teachers, students and lovers of orchestral music who seek the opportunity of playing in an ensemble.

Talented soloists are given opportunity to appear with it, and on each of the programs is at least one American composition. Composers are encouraged to submit their scores. During the past fourteen seasons, a total of 33 works have received 48 performances, of which nine were first hearings. Among the American composers presented were Allen, Cadman, Crist, Hovanese, Johnson, Maganini, Repper, Rogers and Wagner.

The novelties for the 1940-41 season, which began in October and concludes in May, includes A Somerset Rhapsody by Gustav Holst, Elegie by Converse, Concerto for violin, piano and string orchestra by Fairchild, excerpt from Cadmus and Hermione by Lully-King, Rhapsody for clarinet, piano and string orchestra by Joseph Wagner, and the Saint Saëns Fifth Piano Concerto.

Photo by Roberts, Boston

JOSEPH F. WAGNER,
conductor of the Boston Civic Symphony.

The MacDowell Club Orchestra, under the direction of Arthur Fiedler, gives an annual concert in Jordan Hall early in the spring of 1941. This orchestra consists of about 100 players, almost entirely amateur musicians who are anxious to gain knowledge of the standard symphonic repertoire and novelties.

The annual concert is given before an invited audience of 1,200 who are mostly interested and responsible for the existence of the orchestra. Funds are raised partly through private contributions and assessing every player for the privilege of joining the club. At this writing the program for the coming season has not been determined but it will probably include a concerto, for which a soloist will be invited.

THE BERKSHIRE FESTIVAL SITE,
showing the Music Shed at centre.

State Ensembles Plan Calendars

Fall River Orchestra Has Grown From String Group

FALL RIVER, MASS.—In the Carnegie Foundation's survey of American Symphony Orchestras, published this year, the Fall River Symphony is placed first in a group containing Providence, Worcester, Spokane, Louisville, Schenectady, Evansville and others, for its successful maintenance as a community institution. The leading orchestra in this section of Massachusetts, it attracts patronage from Brockton, Taunton, New Bedford and Worcester, Mass., and from Providence and Newport, R. I.

Starting from scratch in 1925 with no library, friends or money, with a handful of musicians whose jobs were gone and who kept on playing more or less from habit, the orchestra has grown to satisfactory proportions.

Though the auditorium where the four seasonal concerts are given seats no more than 700, the record of no deficits, maintained since its inception, is something to give encouragement. Talented local artists are so far only featured. The ensemble comprises sixty-five players, of which one third is professional and two thirds are amateur, with Ray Groff as conductor. The last concert of the season will be presented on April 23. Arthur H. Hathaway is the orchestra's manager.

Worcester Philharmonic Marks Its Tenth Season

WORCESTER, MASS.—The Worcester Philharmonic, comprising eighty players, including amateurs and students, will give two concerts this season, on Jan. 21 and April 24. In its ten years of existence, it has been maintained by the box office sale, and the five and ten dollar associate and honorary memberships. The concerts, presented at Mechanics Hall, will as usual present local talent as soloists. Walter Howe is the conductor and Percy E. Tolman, manager.

Lowell Philharmonic Orchestra in 16th Season

LOWELL, MASS.—The Lowell Philharmonic Orchestra, composed of from 45 to 55 musicians, including those of professional and amateur standing, is now in its sixteenth season, wholly supported through its sale of tickets. The three regular concerts, presented at Liberty Hall, seating 750, and the one community and one summer concert, extend from October to July. Outside soloists are engaged, but only from Boston. The orchestra is under the baton of Julius Woessner, who along with a committee, also acts as manager.

Melrose Orchestral Association Plans Novelties

MELROSE, MASS.—The Melrose Orchestral Association, founded in 1918, now numbers seventy-five players, including amateurs and students. The first of the three seasonal concerts took place on Nov. 26 in Memorial Hall, a beautiful auditorium seating 1,000 people. The two other concerts will be presented on Feb. 4 and April 1, 1941. The orchestra's conductor is George Brown, Boston cellist and a graduate of the New England Conservatory of Music.

The Association is an incorporated organization, whose president is Victor A. Friend. It is mainly supported by the subscription and ticket sales, which showed a 15 per cent increase last season over the previous one.

Karin Branzell

Contralto
Metropolitan Opera
Chicago Opera

"A GORGEOUS AND OPULENT VOICE AND A PASSIONATE STYLE."
— OLIN DOWNES, *N. Y. Times*

AMNERIS in "AIDA"
"The Amneris of Karin Branzell, intelligent in its workmanship, regal in its singing."
— EUGENE STINSON
Chicago Daily News, Nov. 4, 1940

AZUCENA in "TROVATORE"
"The Azucena of Karin Branzell was opulently voiced and unerringly projected. If other contraltos could sing as Miss Branzell can, they would not substitute more agitation and barking for the completely musical realization of Verdi's wonderful emotional climaxes."
— CECIL SMITH
Chicago Tribune, Nov. 7, 1940

WGN Concerts

HOLLYWOOD

NEW YORK

New Haven Symphony in 11 Events

45-Year-Old Ensemble to be Led by Smith, Donovan, Kortschak

NEW HAVEN, CONN.—Founded in 1895, the New Haven Symphony Orchestra is closely allied with the Yale School of Music. Its personnel of ninety players, excepting a few students of the School, is entirely professional. Furnishing this city with the best in classical and modern music, its aim has been to make symphonic music, competently performed, avaiiable to the community at popular prices, and to present established as well as aspiring soloists.

Eight major evening concerts are scheduled and three Young People's concerts. The three conductors are David Stanley Smith, who recently retired as Dean of the Yale School of Music, and noted composer; Richard Donovan, new Dean of the School and a composer of the modern school, and Hugo Kortschak, violinist and member of the faculty. The series, managed by Meyer H. Sokoloff, are given at Woolsey Hall with a seating capacity of 2,743. The season, which began on Oct. 14, will conclude on May 12. Yale University contributes $5,000 each season to the orchestra's support added to the sale of tickets and private contributions.

Of the soloists to be heard, two have already made their appearance: Ward Davenny, pianist, and Lois Wann, oboist, who was heard in the Handel Concerto for Oboe and Orchestra. On Dec. 9, Mario Castelnuovo-Tedesco, composer and pianist, will perform one of his own concertos. Rose Pauly, soprano, will be heard in a scene from Strauss' Electra, on Jan. 20. On Feb. 10, Hugo Kortschak will appear both as conductor and soloist together with Harry Berman, violist, in Mozart's Symphonic Concertante. Ruggiero Ricci, young violin virtuoso, will be heard under Mr. Kortschak on April 21. The final concert will include a choral composition in keeping with the popular tradition of past seasons.

Among the newer compositions to be presented will be Hindemith's suite, Nobilissime Visione, with the composer as guest conductor; Castelnuovo-Tedesco's Second Piano Concerto and Douglas Moore's Pageant of P. T. Barnum.

Portland, Me., Orchestra Has 14 Programs

PORTLAND, ME.—This famous Maine festival city is proud of its Symphony Orchestra, Russell Ames Cook, conductor, which with 88 players is planning 14 concerts for its eighteenth season. These include the regular Subscription Series, Children's Concerts (2) and "Portland Pops" (4). All are held in the City Auditorium, seating about 3,500 and with an average attendance of about 2,500 for the subscription events. The programs include the standard symphonic repertoire, occasional "first-times" and works by American composers. Opening on Dec. 13, the regular series includes events on Jan. 29, March 19 and May 7. The first "pop" took place on Nov. 29.

The orchestra is supported by subscriptions, gifts from friends, and by the ensemble's earnings from additional concert activities. The women's committee is headed by Mrs. Guy P. Gannett, general chairman; Mrs. Henry Lewis, committee chairman; Mrs. Philip I. Milliken, secretary; and Mrs. Laurence E. Eastman, publicity director. F. H. Turnbull is the treasurer.

Bangor, Me., Orchestra a Veteran of 44 Seasons

BANGOR, ME.—The Bangor Symphony Orchestra, Adelbert Wells Sprague, conductor, was founded in 1896. Four regular concerts comprise the season, in addition to which there will probably be one or two more. The ensemble, numbering from fifty to sixty players, is semi-professional, embracing amateurs, students and union musicians. The orchestra appears in Bangor City Hall, seating 1,400. Concluding some time in April, the current season will feature guest soloists.

MAX JACOBS,
conductor of the Suffolk County Philharmonic Orchestra.

Vermont State Symphony Plays "Musical Circuit"

MIDDLEBURY, VT.—The Vermont State Symphony Orchestra, Alan Carter, conductor, was founded in 1935. It presents concerts in Burlington, Rutland, Woodstock, Brattleboro, Putney, Northfield, Bennington, Montpelier and Middlebury. The average attendance at these concerts is 1,000. The orchestra has a personnel of sixty, and the season runs from October to July. Soloists are engaged and the orchestra is supported by subscriptions and private contributions.

Stamford Orchestra Engages Visiting Soloists

STAMFORD, CONN.—The Stamford Symphony Society, Inc., sponsoring the Stamford Symphony Orchestra was heard in its first concert of the season on Nov. 25 with Charles Hackett, tenor, as soloist. Two remaining concerts, given at the Stamford High School, seating 1,500, will round out the season on April 25. Dorothy Sarnoff and Percy Grainger will be the respective soloists.

The orchestra, founded in 1924, consists of seventy-two players, of professional and amateur status. Supported by private subscription, the orchestra's conductor is John Barnett and the business manager and president is Charles A. Moser.

Suffolk Philharmonic Tours L. I.

With headquarters in Bay Shore, L. I., the Suffolk County Philharmonic Orchestra, directed by Max Jacobs, gives concerts in neighboring Long Island communities. Last year the ensemble, now of 65 musicians, was heard in Sayville, Islip, Babylon, Lindenhurst and Old Fields as well as in Bay Shore. At the Old Fields concert a scholarship was awarded to Frank Kafka, Jr., of Sayville. Each season a concert will be given there for a fund for a young musician.

Founded in 1939, the orchestra comprises a group of public school music supervisors and amateur and professional musicians living in Suffolk County. John W. Aldrich of Patchogue, L. I., is business manager. This season eight concerts are being given, many in towns not visited last year. The season opened on Oct. 25 and continues until July. Local talent is used for solo work. Last season two new scores by resident composers were heard, Walter Shad's Americana and Joseph Slechta's prelude, Rain. A subscription sale provides the income for the orchestra.

SARI BIRO,
Hungarian pianist, who made her New York debut last May, appears again in Town Hall on Dec. 8, following a tour of the South in recital and as soloist with orchestra.

Britt and Haft Join Faculty at Longy School of Music

CAMBRIDGE, MASS.—Horace Britt, noted cellist and conductor and Gerard Gustav Haft, Dutch cellist, have joined the faculty at the Longy School of Music. Mr. Britt, succeeding Yves Chardon who resigned, will direct the chamber music and cello departments. Mr. Haft will teach cello and chamber music in place of Mme. Henriette D'Estournelles de Constant (Mme. Chardon).

Mr. Britt, formerly of the faculty at Curtis Institute, has taught at the Middlebury College Summer School and is an honorary professor of the National University of Mexico and a member of the Societe Astronomique de France. A member of the Barrere-Britt Concertino, he has made numerous appearances as soloist and in chamber music.

Mr. Haft studied with Oscar Eberle, Dutch cellist, and has toured Europe. He formed the Gagliano Quartet and later was a member of the Rotterdam Philharmonic. He received the Mozarteum diploma in Salzburg for conducting and was a pupil of Bruno Walter, Felix von Weingartner and Bernhard Paumgartner. For five years he conducted the Wassenaarsche Orkest Vereenining at the Hague.

Hans Wiener School Opens Season with New Aides

BOSTON.—The Hans Wiener Studio of the Dance, now in its eleventh season, will have Harry Coble as assistant to Mr. Wiener. He comes to the studio from his work as a member of Ted Shawn's men's group. Harry Hamilton has charge of the ballet department. Coming from the Metropolitan Opera Ballet, he was formerly associated with Fokine and the Pavley-Oukrainsky Ballet.

The Leland Powers School of the Theatre have added a course in modern dance. Seniors come to Mr. Wiener's studio for instruction. Mr. Wiener again heads the dance department at the Mary C. Wheeler School, Providence, R. I., and the Stuart School here. M. N.

Fraser Gange, Amy Evans Aid Welsh War Relief Fund

Fraser Gange, baritone and Amy Evans, soprano, gave a joint program on Nov. 17 at the headquarters of the English-Speaking Union, New York, for the benefit of the Welsh War Relief Fund. They were heard in duets and solo numbers. Frances Williams was at the piano.

Bridgeport Series Presents Soloists

Klein Memorial Will House Concerts by Orchestra—12 Programs Planned

BRIDGEPORT, CONN.—The Bridgeport WPA Symphony Orchestra is being presented this season in a series of civic concerts at the Klein Memorial, Bridgeport's beautiful new Civic Auditorium bequeathed to the city by the will of the late Jacob B. Klein. Frank Foti is the conductor.

At the opening concert, Nov. 20, Albert Spalding, violinist, was guest soloist. At subsequent events of the series, which concludes on April 30, Josef Hofmann, pianist and Helen Traubel, soprano of the Metropolitan Opera, will be presented.

The orchestra is operated as a division of the Work Projects Administration. Salaries of musicians are met from government funds. The City of Bridgeport is sponsor, furnishing "other than labor costs," such as rehearsal hall, auditorium, office space and other expenses. The Choral Symphony Society of Fairfield County, Inc., of which Alfred Bishop of Southport is president, is co-sponsor. This new organization, a group of influential men and women active in the support of good music, is meeting the cost of artists, and paying the salary of a choral director.

Nine of the twelve concerts will be symphonic. The orchestra is composed of eighty professional musicians who have passed stringent audition tests. The other three concerts will be given with the Choral Group of the society, 140 mixed voices, directed by Dr. Frank Kasschau of New York. All members have not only volunteered their services, but pay dues. On Dec. 3 the chorus will sing with the orchestra selections from Bach's Christmas Oratorio. Edwina Eustis, mezzo-soprano, Ernest McChesney, tenor, and Wilbur Evans, baritone, will be soloists. Planquette's Chimes of Normandy and Mendelssohn's Elijah are listed for the two subsequent concerts.

The recently completed Klein Memorial where the concerts are to be given seats 1,500, and both architecturally and acoustically ranks with the finest concert halls in the East. At the opening concert of this series, the house was completely sold

Hartford School of Music Organizes Cantata Society

HARTFORD, CONN.—Paul Vellucci, director of the Hartford School of Music, has announced that a specialized choral group has been formed at the school, known as the Cantata Society. The personnel of the group is limited to about twenty voices and it will perform both sacred and secular works by Bach and many of the well-known modern composers.

Sacred Heart Singers of Quincy Present Operas

QUINCY, MASS.—Under the direction of the Rev. Dr. Irving L. Gifford, the Sacred Heart Singers give two operatic performances each season. George V. C. Lord is general director of the group, founded in 1924 and including ten principals, a chorus of thirty-five and an orchestra of twelve. It is supported by subscriptions. The productions are presented at the North Quincy H. S. Auditorium, seating 800.

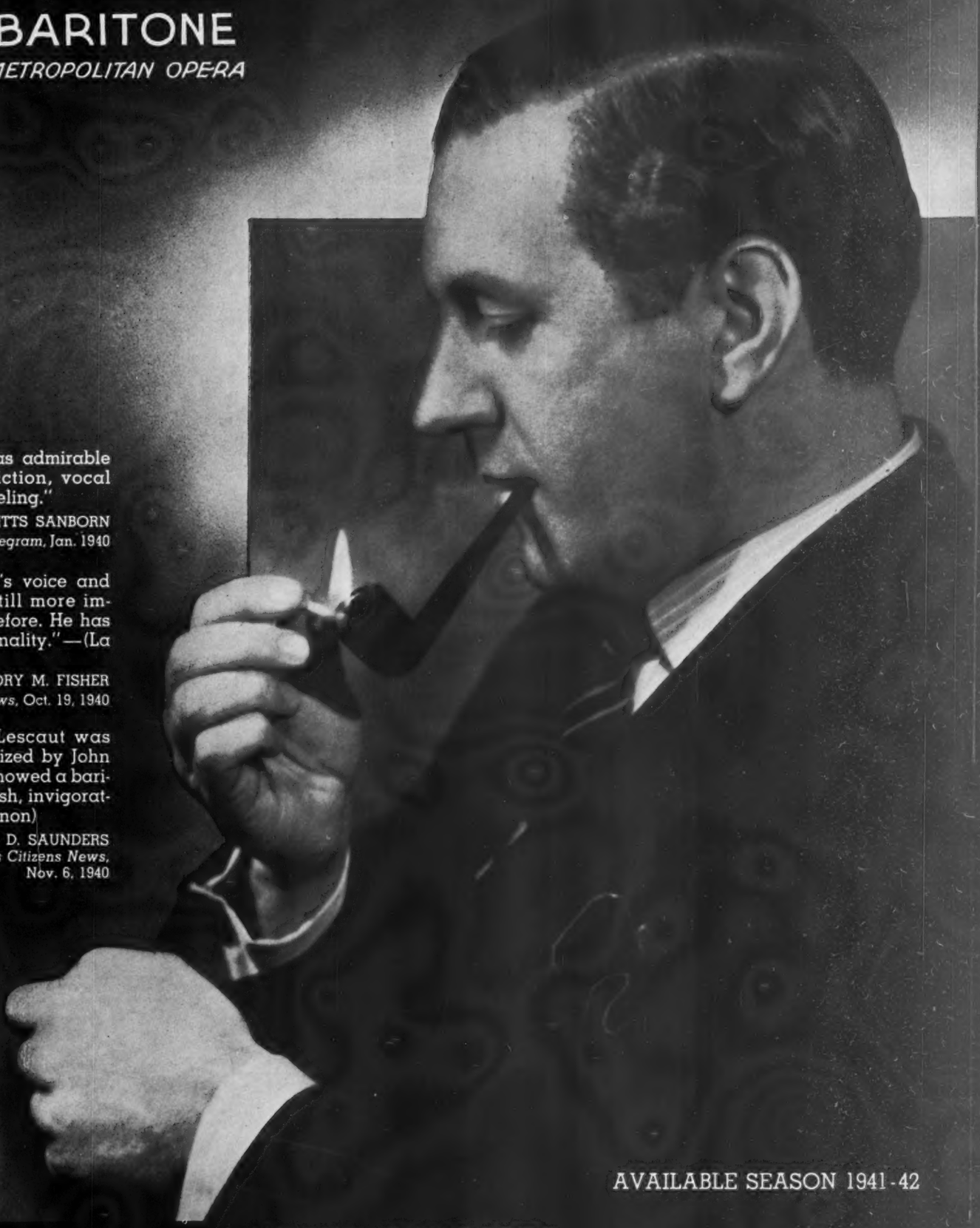
Schneevoigt Takes Enesco's Place in Menuhin Benefit Concert

Georges Enesco has had to cancel all his American engagements scheduled for this season, because of the difficulty of making the journey to America. Georg Schneevoigt, Finnish conductor, who led the Los Angeles Orchestra in 1927-9, will conduct in his place at the concert by Yehudi Menuhin and the New Friends of Music Orchestra in aid of the Palestine Conservatory fund at Carnegie Hall, New York, Dec. 2.

JOHN BROWNLEE

BARITONE

METROPOLITAN OPERA



"His singing was admirable in style and diction, vocal resource and feeling."

— PITTS SANBORN
New York World-Telegram, Jan. 1940

"John Brownlee's voice and singing were still more impressive than before. He has a striking personality." — (La Boheme)

— MARJORY M. FISHER
San Francisco News, Oct. 19, 1940

"The rascally Lescaut was deftly characterized by John Brownlee who showed a baritone voice of fresh, invigorating timbre." (Manon)

— RICHARD D. SAUNDERS
Los Angeles Citizens News, Nov. 6, 1940

WGN Concerts

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Philadelphia Sees Increase in Its Rich Resources

By MARGARET M. CODDINGTON

PHILADELPHIA.—The Philadelphia Orchestra, under the conductorship of Eugene Ormandy, has embarked upon its forty-first season. According to the schedule laid out, it will have given a total of 138 concerts, at home and on tour, before its season ends on May 10. Its Philadelphia concerts are given in the historically noted and acoustically perfect Academy of Music, which has a capacity of slightly over 3,000.

Harl McDonald, entering upon his second season as manager of the organization, reports that, although final figures are not yet available, slight increases are indicated over 1939-40 in the subscription figures. That was a highly satisfactory season, with a generous endowment fund easily able to absorb the inevitable deficit.

Very few changes were necessary in the personnel of 101 players, most of whom are veterans of many years' standing. Resignation and retirement brought about six replacements since last year. Twenty soloists, ranging from world-famous virtuosos to recent prize winners, will appear with the Philadelphia Orchestra during the season.

New Scores Awaited

New compositions will play an important part in the present season, as they have always done in the past. On Mr. Ormandy's first program was the first performance of a revised version of Samuel Barber's Essay for Orchestra. New works definitely scheduled include Rachmaninoff's Danses Symphoniques, now being completed, which is dedicated to the Philadelphia Orchestra and Mr. Ormandy; a Suite for harp and orchestra by Harl McDonald; a Concerto for violin by Samuel Barber; Bela Bartok's Divertimento; Ibert's Concertino for saxophone and orchestra; Robert Russel Bennett's Etudes for Orchestra. A dozen other American works are under consideration.

During his three weeks' series, opening Nov. 22, Leopold Stokowski, co-conductor of the orchestra, was to offer the world premiere of the sixth symphony of Shostakovitch on Nov. 29. He doubtless plans other novelties. Mr. Stokowski's only appearance in New York this fall will be in Carnegie Hall on Dec. 3.

Among Newer Orchestras

Recently founded is the New Center of Music Orchestra, directed by Joseph Levine. This orchestra was organized by a group of young Philadelphia musicians, and the orchestra members chosen after exacting auditions from among the best of the city's younger instrumentalists. The orchestra numbers about 37. They will give three concerts this season in Town Hall on Nov. 17, Dec. 13, and Jan. 19. A notable policy is a low price scale for its concerts, in the hope that a large number of music lovers will attend and furnish popular support. Mr. Levine and his associates desire to avoid any dependence on sponsors, patrons, or guarantors. Their venture is co-operative and non-profit-taking and is planned to provide opportunities for the employment of young orchestra musicians in the performance of good music. All the soloists, Oscar Shumsky, violinist; Jeanne Behrend, pianist; Alvin Rudnitsky, violinist; Frances Greer, soprano; and Robert Gay, baritone, are to perform works of Mozart. The orchestral numbers will not be limited to any composer.

The Pennsylvania Philharmonic Orchestra Society, organized last season by Luigi Carnevale, its conductor, uses about 60 of the WPA Orchestra men, and will give three concerts this season. The first was given in Witherspoon Hall. Young Philadelphia soloists are engaged.

The Germantown Symphony Orchestra, an ensemble of amateur players, is in its fourth season under the direction of N. Lindsay Norden. The second of its two seasonal concerts will be presented on June 1. Novelties this year include the conductor's The White Swan.

The Philadelphia Little Symphony, Joseph Barone, founder and conductor, is continuing the good work it did last season, in bringing out talented young performers, composers, and conductors. The number of concerts this season will be three, given in the Foyer of the Academy of Music, using about 30 men from the Philadelphia Orchestra.

The Victoria Light Opera Company, organized and conducted by Edward Snyder, numbers about 40 in the chorus, uses WPA orchestra men, and gives three performances this season of the Gilbert and Sullivan operas. The first was the Pirates of Penzance, on Oct. 12, the other two will be given in February and May. The Mikado will be sung at the February performance. Outside artists are not as a rule engaged. Jae Van Arden is the coach.

LAWRENCE TIBBETT PAYS A VISIT

backstage to congratulate Howard Venderburg, 22-year-old baritone, who sang the title role in the Philadelphia Opera's production in English of Tchaikovsky's Eugene Onegin, which honored the composer's centenary.

Choral Organizations

Philadelphia abounds in fine choral groups.

Among the new organizations, is the newly formed Philadelphia Choral Festival Society, with Henry S. Drinker, attorney and patron of music as president, with headquarters at 1617 Spruce St. It is a development from the Philadelphia Bach Festival Society which has been in existence the past two years, under the direction of James Allan Dash. A new chorus has been formed this year called the Philadelphia Schubert Festival Society, and these two choruses are united under the name of the Philadelphia Choral Festivals Society. Both are under the direction of Dr. Dash. There are 150 voices in the Bach Chorus, and 200 or more in the Schubert Chorus. The Schubert Festival is to be held in March. A special concert will be given on March 6, in the Academy of Music, and on March 7 and 8, the chorus will participate with the Philadelphia Orchestra in programs by Schubert. The two-day Bach Festival will be held on May 2 and 3, in St. James Church, as in the past two years.

The Mendelssohn Club, conducted by Harold Gilbert, numbers about 125 and gives three performances a season. The first concert will be on Dec. 19. In February the club gives a concert for associate members, and in the spring another public one. The concerts are given in the Academy of Music and also in Town Hall and outside artists are engaged. Also, at times, the club appears with the Philadelphia Orchestra in its regular series of concerts.

The Choral Art Society is celebrating its 20th anniversary this year. Clyde R. Dengler directs this group of about 80 mixed voices. The number of concerts per season varies, as does the place of performance. This group will give a Christmas concert at Wanamakers, also one in December at Snellenbergs, and on Dec. 20 and 21 appears with the Philadelphia Orchestra in Beethoven's Ninth Symphony. They will also give a concert in the spring at Town Hall. They do not as a rule, engage outside soloists.

The Orpheus Club, consisting of approximately 75 male voices, is directed by Alberto Bimboni, and gives three formal concerts a season. This year these will be on Dec. 4, Feb. 19, and April 30. They are given in the Academy of Music, and outside soloists at times are engaged. A history of the club has been published, describing activities from 1872 to 1936.

The Philadelphia Choral Society, under the direction of Henry Gordon Thunder, numbers about 150 mixed voices, and gives 3 performances; this season on Dec. 26, March 6 and May 8. They specialize in oratorio and allied choral works. The performances are given at Drexel Institute and at St. James Church. They usually engage Philadelphia soloists.

The University of Pennsylvania Choral Society, numbering 200, is directed by Harl McDonald, and gives 8 concerts this season in varying places—Irvine Auditorium, Academy of Music, on the radio, and elsewhere. This group also appears with the Philadelphia Orchestra on Dec. 20 and 21 in the Beethoven Ninth Symphony. Outside artists are not usually engaged. The University of Pennsylvania A Cappella Choir numbers about 80 and is also conducted by Dr. McDonald. This group will give 20 performances this season, and is to present a new work, Pioneers, by Dr. McDonald, to a text by Walt Whitman.

The University Glee Club of Philadelphia is a male chorus made up of graduates of the various colleges and universities, and is under the direction of H. Alexander Matthews. Its membership numbers about 70. One formal concert a season is given in the Academy of Music. This year it is to be on May 2, 1941, and will feature a new work, The Prodigal Son, by Robert Elmore. Outside artists are sometimes engaged.

The Fortnightly Club of Philadelphia, a male chorus, directed by Henry Gordon Thunder, numbers about 80, gives two concerts, on Jan. 8 and May 3 in the Academy of Music, and engages outside soloists.

The Canzonetta Chorus, directed by Philip Warren Cooke, numbers 35, and gives about 25 performances in the season from October to June, and churches and clubs. Outside artists are not engaged.

(*Please turn to page 42*)

Resident Company Features Operas in English

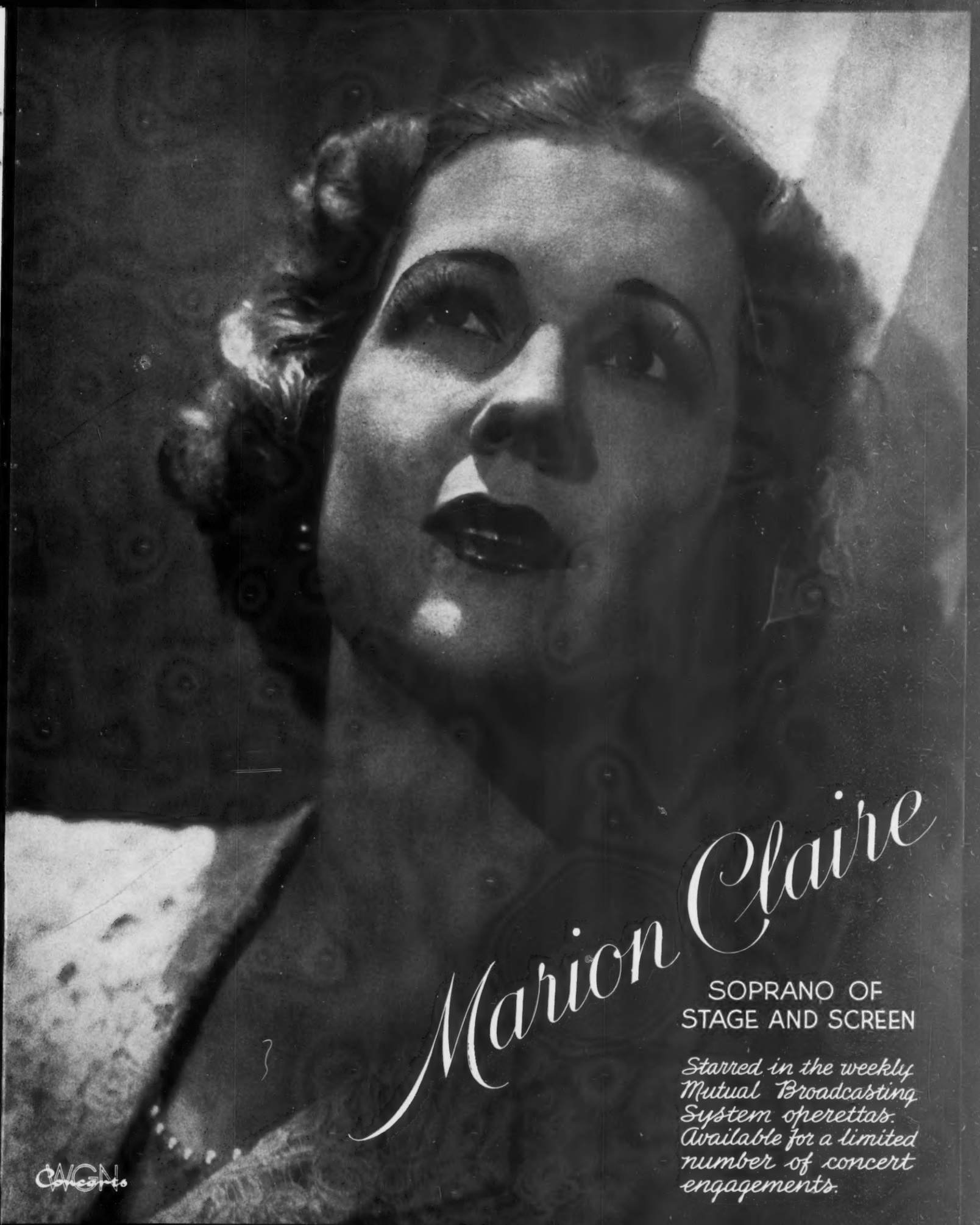
PHILADELPHIA.—In its third year, the Philadelphia Opera Company makes its first appearance outside Philadelphia with a performance of Smetana's Bartered Bride, in a new English translation made by Sylvan Levin, on Dec. 2 at the West Chester State Teachers College. Besides Tchaikovsky's Eugene Onegin, already heard, the company's schedule for the 1940-41 season includes Mozart's Marriage of Figaro, Puccini's La Boheme and Il Tabarco, Debussy's Pelléas et Mélisande and Ravel's L'Heure Espagnole. Except for La Boheme, all performances will be in English. The translation of Pelléas by Henry Grafton Chapman will be the first presentation of this work in English in America. Mr. Levin, the company's music director, is translator of the rest of the repertoire.

Artists re-engaged for the season are: Selma Amansky, Frances Greer, Brenda Lewis, Evelyn Martz, Hallie M. Nowland, Josephine Perdikis and Barbara Thorne, sopranos; Nancy B. Fishburn, Gabrielle Hunt, Rose Nadel, and Anne Simon, contraltos; Fritz Krueger, Edward T. Nyborg and N. Elverson Smith, tenors; David Berger, Robert Kay, Mackey Swan, Howard Vanderburg, baritones; and Luke Matz and Leonard Treash, basses. C. David Hocker is the general manager and Hans Wohlmuth, the stage director.

La Scala Opera Company's Series

Of the eight Thursday evening subscription performances which Mrs. Walter A. Knerr, president of the Philadelphia La Scala Opera Company, announced at the beginning of the season, two have already been presented. The remaining repertoire of standard Italian, German and French works will be heard on Dec. 12, Jan. 16, Feb. 6 and 27, March 20 and April 24.

Francesco Pelosi is general manager, Benjamin Altieri, stage director, and William Sena, ballet master. Herbert Fiss has been engaged to conduct the German scores, and Angelo Canarutto and Giuseppe Bamboschek for the Italian and French repertory.



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WGN Concerts

Pittsburgh Outstanding Among Pennsylvania Cities

PITTSBURGH, PENNA.—The fourth season of the Pittsburgh Symphony's existence as a major orchestra and its third under the baton of Fritz Reiner was launched on Nov. 8. The orchestra was founded in 1927 as a local organization and entered the ranks of major orchestras in 1937.

The Pittsburgh Symphony season will be of twenty weeks, ending early in April, with a two-weeks' interval during the Christmas holidays. There will be sixteen pairs of concerts on Friday evenings and Sunday afternoons at Syria Mosque, seating 3,700.

School Concerts a Feature

Two weeks of the season will be devoted to concerts in the high school auditoriums, given free to the students during school hours. These are made possible by a grant from the Buhl Foundation of Pittsburgh. During the remaining two weeks of the season there will be special events, including several performances of the Ballet Russe de Monte Carlo.

Vladimir Bakaleinikoff will again be assistant conductor of the orchestra, with Hugo Kolberg returning for his second season as concertmaster. The guest artists who will appear with the orchestra are Kirsten Flagstad, Jascha Heifetz, Sergei Rachmaninoff, Yehudi Menuhin, Helen Traubel, Beveridge Webster, Zino Francescatti, Rudolf Serkin, and Bela Bartok, who will be piano soloist in a performance of his own Concerto No. 2. In addition, violin soloists will include Hugo Kolberg and Betty Jane Atkinson, a Pittsburgh violinist.

During the season there will be a number of interesting features including an all-Tchaikovsky program in commemoration of the hundredth anniversary of the composer's birth.

Among the American works to be performed are Walter Piston's suite, The Incredible Flutist; Samuel Barber's Adagio for Strings, and Deems Taylor's Through the Looking Glass Suite. Other interesting works to be played are: Bartok's Roumanian Dances; Bach's Fantasie and Fugue in G. Minor; the Danish composer Riisager's Fool's Paradise Suite; the Handel Concerto Grosso No. 6; Weiner's Suite, Opus 16; Delius' Prelude to Irmelin; Kodaly's Hari Janos Suite; Mahler's Adagio from the Fifth Symphony; Ravel's La Valse; Berlioz' Scherzo from Romeo and Juliet; Debussy's Iberia; Hindemith's De Schwanendreher with Vladimir Bakaleinikoff as viola soloist; Prokofieff's Romeo and Juliet Suite No. 1, and Bach's Brandenburg Concerto No. 5.

Photo by Laurence H. Miller

CARNEGIE TECH SYMPHONY ORCHESTRA

French horn players in a concert of the Pittsburgh organization.

Campaigns for Maintenance

The Pittsburgh Symphony Orchestra requires approximately $150,000 in outright contributions above the income from the sale of tickets for the season. This amount is raised every two years or annually by campaigns for funds from private individuals.

For the coming year the season subscriptions to the evening concerts are about the same as last year, but the Sunday afternoon subscriptions have increased slightly.

There are ninety musicians in the orchestra, which is increased whenever certain works are played that require additional instruments.

The Pittsburgh Symphony Society sponsors the orchestra, whose manager is Edward Specter.

The Pittsburgh Orchestra Association celebrates its 25th year since inception by featuring at its first concert of the current season the Chicago Symphony Orchestra led by Dr. Frederick A. Stock. Heard here for the first time were Dr. Stock's new Fanfare and Roy Harris' new American Creed. Both numbers were acclaimed. This concert launched the orchestra's golden jubilee tour.

The WPA Federal Symphony, Dr. Joseph A. Rauterkus, conductor, have inaugurated a series of eight free concerts in Northside Carnegie Hall. At each event a portion of the program is devoted to one composer. Featured are Sibelius, Richard Strauss, Dvorak, Haydn, Gounod, Humperdinck, Rossini and Tchaikovsky.

The Y.M.C.A. Symphony Orchestra led by Homer Ochsenhirt, with Esther Edmundson as soprano soloist was well received at its first concert.

Harvey B. Gaul led the Pittsburgh Savoyards' production of Pinafore in the organization's first offering of the season.

New Opera Forces Bows

The newly organized Pittsburgh Opera Company, under the direction of Vladimir Bakaleinikoff, who is also assistant conductor and first viola player of the Pittsburgh Symphony Society, began its season with Mozart's Marriage of Figaro in English. All participants are Pittsburghers. Mildred Throne is dramatic and stage director; Jacob Evanson chorus director; and Margery Schneider, supervisor for the dance work.

At the same time, the Scranton Philharmonic Orchestra now in its third season, and second year under the direction of George Sebastian, is planning several spring concerts in addition to its regular schedule of six. These are divided into three evenings and three afternoons for children. The concerts of Jan. 4 and 5 will feature Eleanor Steber, Metropolitan soprano. For the concluding concert on March 5 and 6, Mr. Sebastian himself will be the soloist in the Bach Brandenburg Concerto No. 4.

Mr. Sebastian's novelties for the season include his own arrangement of a Suite for Orchestra from Tchaikovsky's Eugene Onegin, and Three Songs by Grieg arranged for orchestra.

Mrs. Harold A. Scragg is president of the eighty-five piece orchestra, which includes amateurs, students and professionals. Supported by private contributions and subscriptions, an increase of 350 new subscribers has been reported over last year.

Reginald Stewart Touring in Series of Piano Programs

Reginald Stewart is touring the Middle West and Canada in a series of piano programs. He has appeared in Lincoln, Neb., and Winnipeg and is scheduled for concerts in Edmonton, Saskatoon and other cities. At the conclusion of the tour, Mr. Stewart will conduct four concerts for the Ford Hour in Detroit and then appear in Eastern cities. Mr. Stewart will also appear in recital in Town Hall, New York.

Opera Companies Planning Seasons

Many opera companies throughout the country plan seasons including American League for Opera, Dr. Felix Gatz, director; the Philadelphia-La Scala Opera Company; the New Jersey Opera Association, William Spada, director; the Columbia Opera Company, Armand Bagarozy, managing director, with seasons in New Haven, Springfield, Baltimore and Washington; the St. Louis Municipal Opera; the Children's Opera Company, under Eva Leoni, in New York; the Junior Programs, also in New York; and local and visiting companies in Brooklyn, N. Y., Trenton, N. J., and Atlantic City, N. J.

In most instances outside artists are engaged by the impresarios with local talent forming the bulk of the companies.

Ray Lev in Town Hall Dec. 10

Ray Lev gives her New York recital in Town Hall on Dec. 10. Early season engagements included appearances at the Larchmont Women's Club and in a chamber music program at the New School, New York, with the Phil-Sym Quartet.

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Scranton Centre of Lyric Productions

American League for Opera, Inc., Plans English Productions

SCRANTON, PENNA. — The American League for Opera, Inc., of which Dr. Felix M. Gatz is executive director and conductor, was founded in 1938 for the purpose of presenting opera in English.

The League will give four performances during the spring season in Scranton. There will be two performances of Puccini's Madam Butterfly in February and two of Johann Strauss' Fledermaus in April. The performances will be given in the Masonic Temple Theatre, seating 1,800. There will be a chorus of twenty-five and an orchestra of forty.

Performances will be in English and American artists employed. Among the young Americans who have sung principal roles with this company in the past two years are: sopranos, Lura Stover and Mary Friedman; contraltos, Lydia Summers and Ellen Repp; tenors, Willard Young and Hubert Norville; baritones, Leonard Stokes, Carlos Alexander, Floyd Worthington and Harris Hart; bassos, Robert Moody and Robert Carlson.

The 1941 performances will be given under the auspices of the University of Scranton.

Photo by Anneman-Mott Studio

DR. FELIX GATZ,

rehearsing a production of the American League for Opera.

Minneapolis College of Music Chamber Group Heard

MINNEAPOLIS, MINN. — The chamber music group of the Minneapolis College of Music, under the direction of Walther Pfitzner, played the G minor quartet of Brahms at the Minnesota Music Teachers' Convention on Nov. 11.

Margaret Minge, pianist, who recently joined the faculty, made her first local appearance in recital in the college auditorium on Nov. 6. She has returned after nine years of study and concertizing in Europe where last year she won the diploma of excellence in the International Music Contest at Geneva.

N. N.

Joseph Reitler Directs Program

The opera department of the New York College of Music presented the results of the first six weeks of work in a program on Nov. 14. Arias from operas by Mozart, Wagner, Verdi, Puccini, Charpentier and Massenet were sung, and songs by Beethoven, Schubert, Brahms and Hugo Wolf. Prof. Joseph Reitler is the director of the department. Frederick Bland is accompanist.

CELIUS DOUGHERTY

VINCENZ RUZICKA

DUO-PIANISTS

"Add them to the upper-class of piano-duos."
— *New York Times*

"Complete technical mastery and communicative zeal."
— *Herald Tribune*

BRAHMS — 1939 - 1940

"The Sonata in F minor—its climaxes invested with an imposing mass of tone emphasizing largeness of style and utterance. The interpretation gave an exceptional sense of expressive freedom and rhythmic flexibility, much to be relished for its color, spaciousness and animating spirit."— *Herald Tribune*

"The monumental sonata was evoked in all its beauty of form and classic grandeur."
— *Staats-Zeitung*

"Admirable disclosure of Brahms, technically expert, with spontaneity of approach so seldom encountered in the work of duo-pianists." — *New York Times*

STRAVINSKY — 1939 - 1940

"Outstanding achievement was the playing of the Stravinsky Concerto—a work of sinew and red blood—music that suited the temperaments of the pianists who played it as if no problems existed." — *New York Times*

"One of Stravinsky's most attractive and telling creations. Both players disclosed a true flair for the composer's idiom."
— *Herald Tribune*

"The Stravinsky concerto was magnificently played." — *World-Telegram*

"With the Stravinsky concerto, they made the most conspicuous contribution to the season." — *New York Sun*

MOZART — 1939 - 1940

"The Sonata in C Major, a masterly creation, an exacting test of musicianship and taste, was met with signal success, in an interpretation entirely Mozartean and completely convincing in all regards."
— *New York Times*

"The Mozart Sonata was set forth with notable lightness and delicacy of shading, in a vein consonant with the music."
— *Herald Tribune*

"Most ingratiating playing distinguished the Mozart performance. The well-unified ensemble took on a finely sensitive play of tonal color." — *New York Sun*

WGN Concerts

HOLLYWOOD

W G N CONCERTS
CHICAGO

NEW YORK

Photo by Sarlin

JOHN BITTER

John Bitter Is New Conductor of Miami U. Symphony

CORAL GABLES, FLA.—The University of Miami Symphony Orchestra is now in its thirteenth season. Its new conductor is John Bitter, a native of New York, who studied at the Curtis Institute and in Vienna, and was former conductor of the Jacksonville Symphony Orchestra. Mr. Bitter also is a composer, having won the Allied Arts prize in 1938.

The local orchestra, of eighty-six members, is entirely made up of students and supported by the University. From Dec. 16 to April 7, eleven concerts in all are presented at Orchestra Hall, Miami Senior High School. The soloists of the opening concert will be Vronsky and Babin, duo-pianists, and other artists to follow will include Albert Spalding, violinist, Jan. 20; Igor Gorin, baritone, Feb. 10; Robert Casadesus, pianist, March 3; Carlos Salzedo, harpist, March 24, and Emanuel Feuermann, cellist, April 7. Among the novelties Mr. Bitter is presenting are the Volpe-Kramer Fugue for orchestra, Prokofieff's Peter and the Wolf, and Juan José Castro's Sinfonia Argentina. M. V.

MARGARET SITTIG

gives her New York recital at the Carnegie Chamber Music Hall on Dec. 5 with Frederick V. Sittig at the piano. The violinist programs sonatas by Stradella and Lakeu, the concerto in A minor by Viotti, and shorter numbers by Dambois, Mozart, Sibelius, Granados-Kreisler, Tedesco-Heifetz and Smetana.

50,000 High School Choirs Swell Nation's Song

By JOHN FINLEY WILLIAMSON

For the common things of every day
God gave men speech in the common way,
For the deeper things men think and feel
God gave the poets words to reveal,
For the heights and depths no word can reach
God gave men music, the soul's own speech.

This stanza beautifully expresses the great truth that music is the universal language of the soul. The problem we face in music then is that of finding a way so that each individual in this country may speak through the language of music.

Our orchestral development has been amazing. The greatest orchestras in the world are being heard by millions and yet authorities tell us that only ten per cent of the people in America play instruments and that only one per cent attend symphony concerts. If only ten per cent can play instruments, how may the other ninety per cent speak the language of music? The only possible means of expression for the ninety per cent is singing.

Not so many years past, quartets served the church. Their members were supposed to possess the best voices in town and certainly no church was in fashion, which could not boast of at least four solo voices. Public schools taught little music. Even I remember the singing teacher who dropped in once a week to help us with our "do, re, mi, fa, sol." The great social events of the year were the choral festivals. Those in the community who loved to sing united with those of the church quartets to form great oratorio societies.

Today music is one of the recognized forces in our educational system. Grade schools and high schools have choirs, orchestras and bands, which for the most part are doing work of highest merit. More than 50,000 choirs in our high schools are singing music by the greatest masters and are striving diligently to achieve a standard of perfection.

Stokowski Shows the Way

Leopold Stokowski, in the development of his Youth Orchestra, has given us a striking example of the abundant talent available on all sides. His recent concert tour to South America marked an accomplishment which challenges the interest of all who love and believe in music. From high school orchestras across the country, he has drawn the members of his Youth Orchestra and after only a brief period of training he has been able to present concerts of professional excellence. Undoubtedly his experiment has proved that in the hands of a great conductor these young musicians who have received their training in high school orchestras are capable of unbelievable achievement.

Colleges, because of the influence of the high schools, are improving in the matter of musical education and although they are still far behind they are showing advancement. Of the 400 church colleges in the United States fewer than 100 have departments of music. Westminster Choir began touring because of the inspiration received from the singing of the excellent St. Olaf Choir under Dr. Christiansen's direction. In those days there were only one or two choirs touring but now there are scores of them from colleges, universities and communities. When our colleges become cognizant of their responsibility to train leaders, who understand the art of choral singing, we may feel encouraged about that ninety per cent finding opportunity to use music as the language of the soul.

Developing Church Music

Our churches are slowly accepting or being obliged to accept their responsibility. They are no longer satisfied with the quartet or even with one choir, but they are developing and offering instruction to three, four, five and even six choirs made up of their own church members and their families. How thrilling to set whole families to singing Bach chorales in their homes! However, there is still much to be accomplished since such a large proportion of our churches continue to look upon music as an agreeable "fill-in" or as a medium of entertainment. Only when the church offers to its people, instruction, expression and worship through music, is it fulfilling its obligation.

Perhaps the greatest change in the status of choral music has come about through the expansion of leadership. Forty years ago only a meagre number of names were identified with this particular field of music; now there are hundreds of men and women, who are giving their talent and endeavor to the promotion and training of singing groups. As Westminster Choir tours over the country we are delighted and amazed at the fast-increasing number of such groups.

New Type of Choral Conductorship

Forty years ago we believed too that the conductor was born and not made. We still believe that the great conductor is born, but that the process of "being born" carries on through thirty, forty, or fifty years of experience and arduous work. We now know that he must possess a personality inspiring and gracious, that his character must be such as to challenge to fuller living those with whom he works, that he must be proficient in his preparation and musical knowledge and that his background of learning and citizenship must be vital and comprehensive. Every community in the vastness of this country offers to the choral leader opportunity and a field of labor, where he may learn and grow by actual doing. One learns better from "making music" than from studying about music. As Dr. Coward once said, the great conductor is not he who has great material, but he who makes his material great.

The choral repertoire that is now available is far more inviting than that which was at hand a few years ago. When Westminster Choir made its first tour to Europe in 1929, it was impossible to present a full program of American music. Six years later in 1935 on our second European tour, we gave one complete American program and half of another. Now the choral conductor is unlimited in his program building. With choral singing increasing on all sides, our American composers are being encouraged to write choral numbers.

Never has there been a greater challenge to the musician than that which is offered by this development in choral music. With 50,000 choirs in our high schools, with an increase of musical activity and study in our colleges, and with the church slowly but certainly awaking to its musical responsibility, even the more conservative of us may look forward to the day when the "ninety per cent" will express their desires, their hopes, and their fears, through music.

Butte, Mont., Symphony Heads City's Music Groups

BUTTE, MONT.—The Butte Symphony Orchestra, celebrating its second season, is a professional and amateur ensemble of forty musicians. Fisher Thompson is the conductor. Its musical and organizational progress is reported as thoroughly satisfactory. The several concerts of the season will feature local soloists.

The Butte Male Chorus, under the direction of George Stevens, and the Mines Band, lead by Sam Treloar, which gives outdoor concerts in the summer, are other active groups.

Mary Dancy Soloist

Mary Dancy, contralto, was soloist at the organ recital given by Henry F. Seibert at the Lutheran Church of the Holy Trinity, New York, on Nov. 3.

Limantour to Appear in Chicago

Jose Yves Limantour, young Mexican conductor, will open his season with an appearance in Chicago. He is under the WGN Concerts management.

Liebling at Opera Club

The Nov. 14 meeting of the National Opera Club attracted a large company in the Starlight Roof Garden of the Waldorf-Astoria Hotel, New York, when Leonard Liebling, editor-in-chief of the Musical Courier, spoke on The Promise of the Year. Carina Orasta, soprano; William P. O'Hearn, tenor; Ellen Singleton, pianist and a quartet of singers made up the musical program. Guests of honor included Mesdames Vincent H. Ober, Guy Percy Trulock and William R. Chapman.

Photos by Jas. Abresch

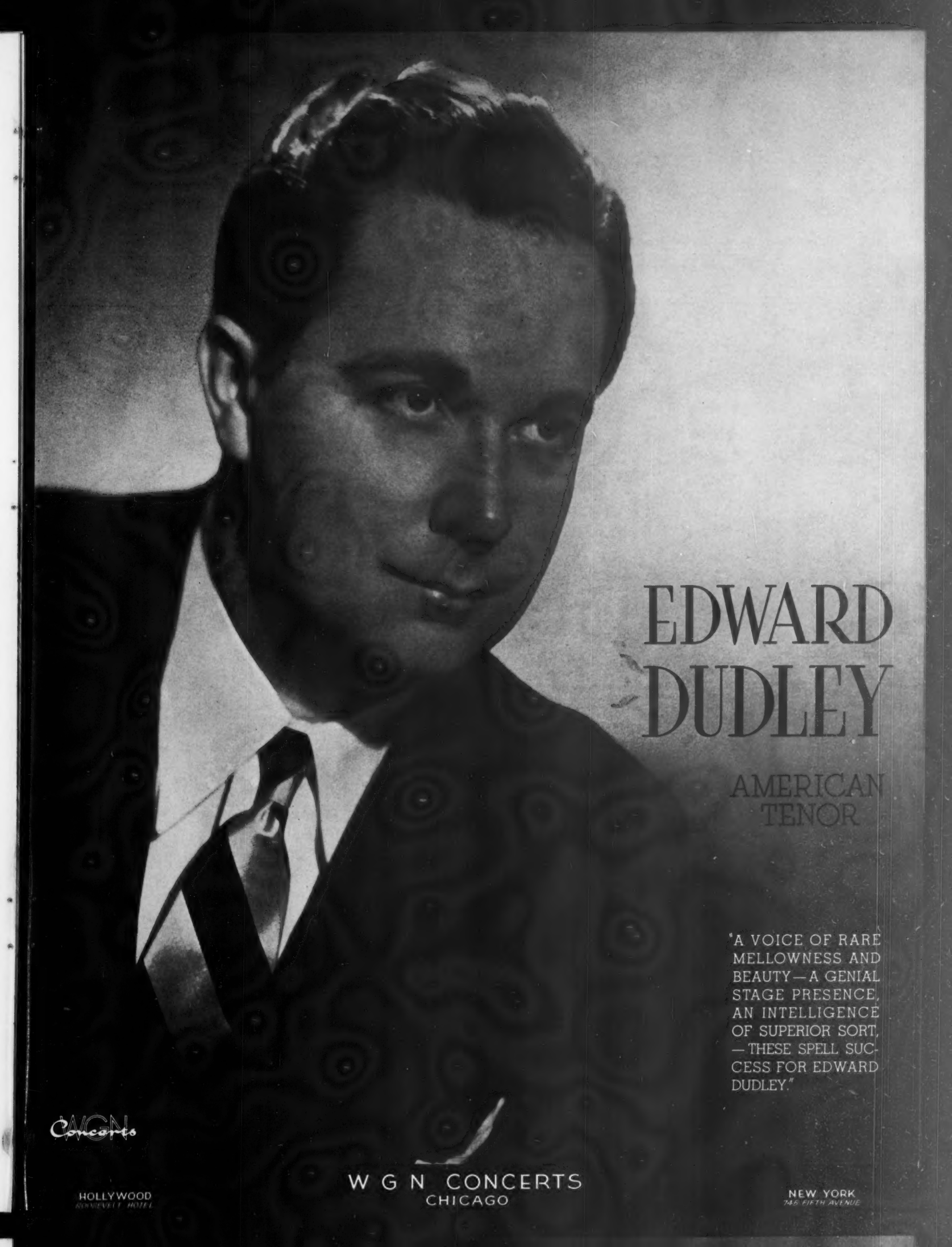
RUSSELL GERHART

Altoona Civic Symphony Plans Series Under Gerhart

ALTOONA, PENNA.—The Altoona Civic Symphony is a community enterprise that has grown from the modest beginnings of a string ensemble to an orchestra of full symphonic proportions in twelve years. Its efforts have been given enthusiastic reception in the past, and it is expected this season will be even more successful from a musical viewpoint.

Russell Gerhart, the founder and permanent conductor, is well known for his many musical activities in Pennsylvania. His greatest accomplishment has been the welding of men and women of the orchestra into a really fine musical unit. These members give freely of their services at a considerable personal sacrifice for the joy of playing and as their contribution to the cultural life of the community.

The orchestra presents four concerts during the season with outstanding artists as soloists. Jan Peerce will be heard on Dec. 5. All concerts are given in the Roosevelt Junior High School, with a seating capacity of 2,000. This is the first season that the orchestra's support will derive from the contribution of a group of patrons as well as from the sale of tickets. The last concert takes place on March 27. John F. Rhodes is the manager.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A BORN VIOLINIST . . . WORTH HEARING NOW

—New York World-Telegram —The New Yorker

Carroll GLENN

New York Recital, Nov. 7, 1940

Miss Glenn's Bach alone should make the ranking sorority look to its laurels.—*New York World-Telegram*

Violin playing out of the ordinary—a tone of almost vocal expressiveness.—*New York Sun*

Miss Glenn's performances were notable for their warmth, sanity and musical insight . . . a cantilena of the most soulful, expressive and poetic kind.—*New York Times*

Miss Glenn has a passion for making music, a youthful intensity and verve that cannot be too highly commended.—*New York Post*

Philadelphia Evening Public Ledger

Her playing is full of the fire of youth, with unusual imagination in one so young, and in addition she has a charming stage presence and admirable poise.

Cleveland Plain Dealer

That she played a composition recognized by violinists all over the world as one which only the most skilled virtuoso should attempt is indicative of her confidence in her playing, and the additional fact that she played it extremely well is indicative that that confidence is not unwarranted. She was accorded a tremendous ovation.

New London (Conn.) Evening Day

In this (Wieniawski Concerto) the violinist showed her mastery of the phrasing of that most difficult score, performing brilliantly the technical feats which it demands.

Wichita (Kansas) Beacon

Miss Glenn's program was fascinating and varied, and was handled with the skill and ease of a seasoned virtuoso.

Management RAY HALMANS, 119 West 57th St., New York

Former associate of the late Richard Copley

Buffalo, with New Music Hall, Foresees Great Musical Gains

By LOUISE H. MARVIN

BUFFALO, N. Y.—The Buffalo Philharmonic Orchestra, now beginning its second season as an independent symphonic organization under the direction of Franco Autori, is an outgrowth of a Federal Music Project orchestra which had its beginnings in 1935. Mr. Autori became the conductor of that group in the season of 1936-37.

After that year a group of men and women who had been impressed by the conductor's work, undertook to collaborate with the WPA, having as an eventual goal the establishment of a permanent symphony orchestra in Buffalo. This group, the Buffalo Philharmonic Orchestra Society, during the subsequent seasons, 1937 to 1939, supplemented the WPA Orchestra with additional musicians and supplied the soloists for the concerts.

In the fall of 1939, when certain government rulings made continued cooperation with the WPA a wholly uncertain and impractical matter, the Society, boldly optimistic, conducted an emergency campaign in which public-spirited citizens rose to the occasion and took over the entire support of the orchestra.

The 1939-40 season consisted of ten symphony concerts under the direction of Mr. Autori, in the Scottish Rite Consistory. They were highly successful, both in quality and from the point of view of attendance. More than fifteen hundred persons held season tickets; the average audience was about 1,800.

Kleinhans Music Hall Opened

On Oct. 12 of this year, the orchestra played the dedication concert, opening Buffalo's magnificent new Kleinhans Music Hall, seating 2,900, the orchestra's permanent home, where all its concerts will take place.

The schedule this year calls for twice as many concerts as were given last season; these being: ten symphony concerts on Thursday evenings, semi-monthly, from Nov. 7 through March 20; in collaboration with the Board of Education, on Wednesday afternoons, three children's concerts will be given, one each in November, January, and March. There will also be five popular concerts; one on Sunday afternoon and four on Sunday evenings; two special events in town and two out-of-town concerts.

This season the orchestra will consist of 68 professional members. Six out-of-town soloists will be featured in the Thursday night symphony series. They are: Beal Hober, soprano; Lily Dymont, pianist; Erica Morini, violinist; Rudolf Serkin, pianist; Albert Spalding, violinist; and Webster Aitken, pianist.

At this time the receipts from the sale of season tickets total more than the entire ticket income for last season, including single sales. The orchestra now receives no endowment or community chest contributions, but is supported entirely by its season sales and its funds from an annual maintenance drive.

New Works Programmed

During the 1940-41 series, Mr. Autori will feature an imposing list of modern compositions, many by American composers. They include: Overture on French Noels, by Philip James; the symphonic poem, The Pleasure Dome of Kubla Khan, by Griffes; Adagio for strings, by Samuel Barber; Prelude and Fugue on Dixie by Jaromir Weinberger; Variations on a Theme by Frank Bridge, by Benjamin Britten; Overture, Pinocchio, by Ernest Toch; Tintagel, by Arnold Bax; An Outdoor Overture, by Aaron Copland; Stravinsky's Fire Bird Suite; and Respighi's Pines of Rome.

Isabelle Strauss, formerly of the Cleveland Orchestra staff, became the first full time manager of the Buffalo Philharmonic Orchestra on May 1 last.

Youth Concerts Are Founded in Newark

Griffith Foundation Has Diversified Program

NEWARK, N. J.—The Griffith Music Foundation, Mrs. Parker O. Griffith, president, and Harry Friedgut, managing director, has arranged a diversified program for their 1940-41 season which includes a series of Youth Symphony Concerts, a Major Concert Series, the Master Piano Series, chamber music, music appreciation lectures and recitals.

The Youth Symphony Concerts, Frank Black conducting and Selma Stark, commentator, were started this year. The first program in the Mosque Theatre, Nov. 27, featured Prokofieff's Peter and the Wolf with Milton J. Cross as narrator.

It is hoped that this project will finally lead to the establishment of a permanent symphony orchestra for regular adult concerts. A series of eleven lectures illustrated with recordings will be given by Miss Stark in the Griffith Auditorium.

The Master Piano Series will include Josef Hofmann, Vronsky and Babin, Rudolf Serkin, Simon Barer and Guiomar Novaes. FRED WERLÉ.

New Opera Association Formed in Syracuse, N. Y.

SYRACUSE, N. Y.—The newly organized Syracuse Opera Association, under the direction of Dr. Nicholas Gualillo will present one or more performances of a work to be selected, some time in March. The 40 piece orchestra will consist of all professional musicians and noted soloists will be engaged. The chorus, now in formation will be of mixed professional and amateur standing.

N. Y. Lakeside Center Features Fine Music

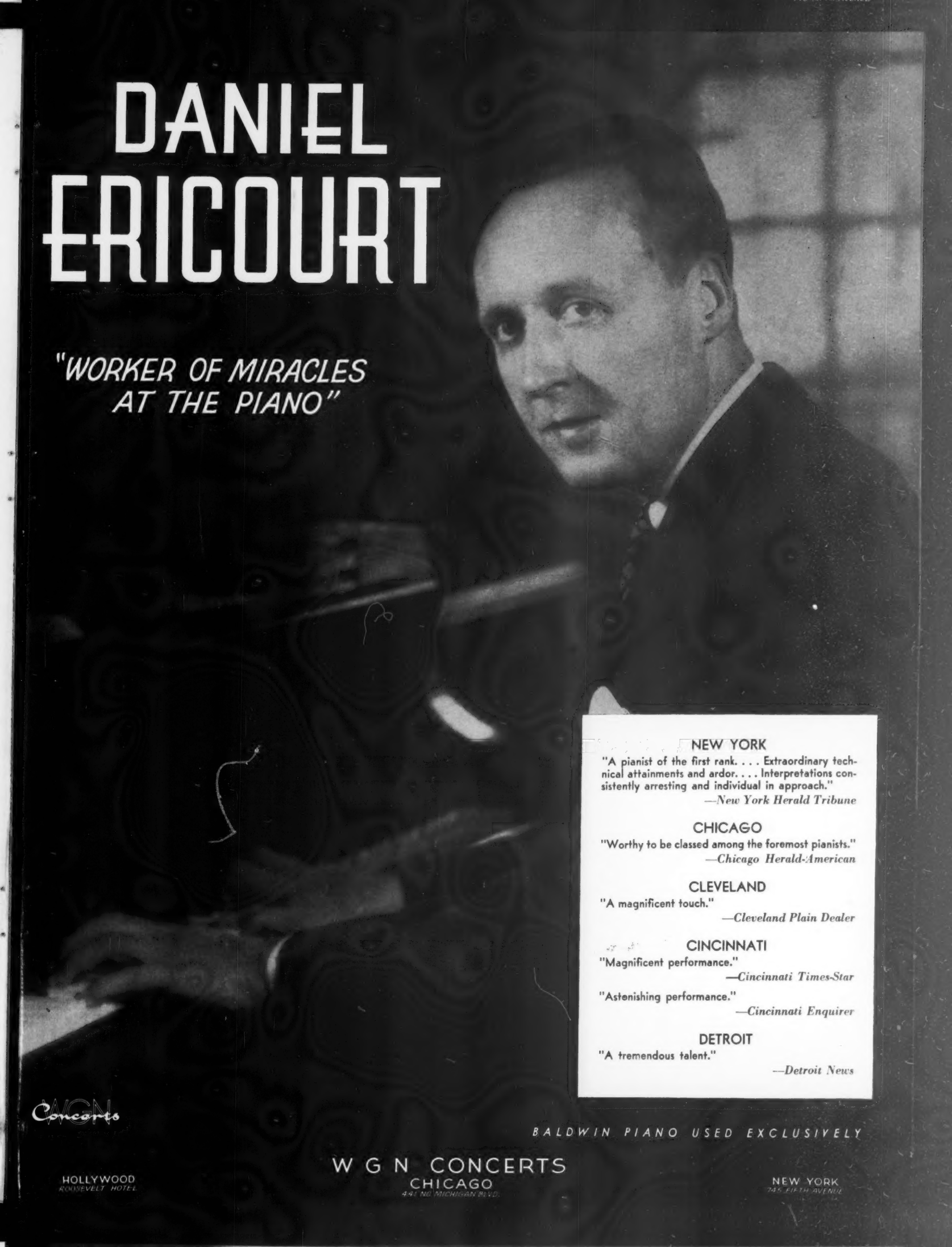
Chautauqua Symphony Entering 14th Season

CHAUTAUQUA, N. Y.—During the six-week season of opera and symphony programs here, the Chautauqua Symphony Orchestra, Albert Stoessel, conductor, will be heard in thirty-six concerts and thirteen opera performances. The ensemble of sixty-five players was founded in 1928. Mischa Mischakoff is concertmaster, a position he also holds with the NBC Symphony. Georges Miquelle of the Detroit Symphony is the first cellist. Walter Howe is conductor of the choral ensemble cooperating with both groups.

The orchestra is maintained through the sale of tickets and a committee of 130 guarantors. The large outdoor amphitheatre where the concerts take place seats 7,000. For its fourteenth consecutive season, the orchestra will, as in the past, engage nationally known vocal and instrumental soloists. Twelve concerts will be broadcast over the NBC network.

Menuhin to Tour South America

Yehudi Menuhin's first Latin American visit, involving a minimum guarantee of $100,000 gross receipts for eighteen appearances during a tour of three and a half months, beginning next April, was arranged last week. The contract was signed by Mr. Menuhin with Bernardo Iriberri, the Buenos Aires impresario, through the South American Division of Columbia Concerts, and Jack Salter, Vice President of Columbia. The violinist will sail on April 21, appearing in Rio de Janeiro, Sao Paulo, Montevideo, Buenos Aires and other cities.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—New York Herald Tribune
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"Worthy to be classed among the foremost pianists."
—Chicago Herald-American
CLEVELAND
"A magnificent touch."
—Cleveland Plain Dealer
CINCINNATI
"Magnificent performance."
—Cincinnati Times-Star
"Astenishing performance."
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DETROIT
"A tremendous talent."
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TOWN HALL RECITAL, OCT. 29, 1940

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"Genuine feeling in his interpretations. . . ." —*New York Herald Tribune*

"Excellent enunciation . . . Fine quality. . . ." —*New York Sun*

"Musicianship, intelligence, aristocratic taste." —PIERRE KEY, *Musical Digest*

PERSONAL REPRESENTATIVE - GARLAND COOPER
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Philadelphia Choruses

(*Continued from page 34*)

The Germantown-Tioga Choral Society, conducted by James B. Hartzell, numbers about 75, gives two concerts in the Germantown H. S. in January or February and in May. This season they are specializing in part songs, instead of oratorio as has been their custom. Outside artists are engaged. Mr. Hartzell also conducts the Olney Women's Choral, a group of 35. Their concerts are given in the Morrison School, and number two a year, one in January and the other in May or June. They also engage outside soloists.

The Junger Männerchor, is a group of 100 voices directed by Leopold Syré, and giving two concerts, one in December and the other in May. The places of performance vary, sometimes in Town Hall, or Witherspoon Hall or in Irvine Auditorium. They engage outside soloists.

The Philadelphia Welsh Chorus, directed by Ednyfed Lewis is a group of from 50 to 100, which aims to keep alive Welsh music, and the custom of competitive singing fests. An Eistedfod is held every spring when various choral groups compete. The Welsh people also have an Eistedfod on New Year's Day. Outside artists are occasionally engaged.

Guild Singers Feature Native Music

The Guild Singers, conducted by Isadore Freed, is a smaller group numbering 20, all trained singers. They give two formal concerts in Philadelphia a season, in the Foyer of the Academy of Music and specialize in presenting new works. For the concert of Dec. 4, one part of the program is devoted to Music of the Americas, all believed to be first performances: Song of Faith by John Alden Carpenter, Camel Bells by A. W. Binder, Youth of Today by Isadore Freed, representing North America, and from Latin America, Bito Manue by Caturla (Cuba), Jacquibau (Brazil), Tristo Andino by Valderrama (Chile), Bailecito Cantando by Carrillo (Argentina). The second concert will be on April 23.

There are countless other choruses from stores, banks, industrial companies. Chief among these are the Strawbridge and Clothier Choral Society conducted by Dr. Herbert J. Tily, which specializes in its Christmas and Easter concerts. About ten days before Christmas they give a choral pageant, and each day thereafter until Christmas. There are from 75 to 100 in the chorus and about 40 in the drama. They engage outside soloists. Lit Brothers' Choral Society, directed by Henry Hotz, gives numerous concerts, chief of which is a benefit in the spring in the Bellevue Stratford ballroom.

There are also the Penn Athletic Club Women's Chorus, the Girard Trust Company Glee Club, the Philco Glee Club, the R.C.A.-Victor Glee Club, the Tall Cedar Glee Club, the S. K. F. Industries Choral Society, the Crown Can Co., Chorus, and many others.

Mathieu Hailed by 2,000 in Ottawa Recital

OTTAWA, CAN.—André Mathieu, gifted 10-year-old Montreal composer-pianist, won the plaudits of 2,000 music-lovers at a recital here in the Capitol Theatre. Possessed of a firm, warm tone, and unfaltering technic, the young player gave a demonstration of platform confidence as he presented works of Chopin, Debussy and Ravel and an excerpt from Tableaux by his Paris teacher, Jacques de la Presle. Several of his own works made up part of his program. These included Homage to the child Mozart, in the Mozartean manner; The Gulls and Dance of the Savages, composed at the age of eight; a realistic Stinging Bee; three clever etudes; and The Waves, the latter written at the age of nine. The Procession of Elephants, conjured up a picture of ponderous pachyderms while the Big Train was a vivid portrayal. Another Mathieu number was a suite for two pianos, in which he was joined by his father, Rodolphe. N. M.

Scholz to Present Series of Chamber Music Scores

A series of three Sunday night concerts, on Dec. 8, Jan. 26 and March 23, will be given by the Mozart Chamber Orchestra, Robert Scholz, conductor, at the Grand St. Playhouse, New York. An all-Bach program will open the series, followed by two complete Mozart lists.

For the initial program the soloists will be Edith Weiss-Mann, harpsichordist; Paul Makovsky, violinist; Anabel Hulme, flutist. The program includes an arrangement by Mr. Scholz for strings of the conclusion of Bach's Art of the Fugue.

Mr. Makovsky is soloist at the January concert together with Lois Wann, oboist. The final program presents Ellen Stone, horn, and Eleanor Stokes, coloratura soprano.

The orchestra is composed of advanced students and faculty members at the Music School of Henry St. Settlement.

New York Singing Teachers Open Concert Series

The first program in the Young Artists Series under the auspices of the New York Singing Teachers Association, given in the Hotel des Artistes, presented Virginia Sibbald, soprano; Elsa Fiore, contralto; Earl McDuffie, tenor; and Norman Farrow, bass-baritone.

Matthay Carries On

Despite the ravages of war, Tobias Matthay conducted his usual class in August at his home, High Marley, in Surrey, according to word just received by Richard McClanahan, editor of the journal of the American Matthay Association. Mr. McClanahan has received a picture of Mr. Matthay seated next to Myra Hess, and around them the students and teachers of the "holiday-course." Mailed in September, it took about a month for the snapshot to arrive in New York.

Institute of Musical Art Presents Recital Series

Rudolph Gruen, pianist, member of the faculty of the Institute of Musical Art of the Juilliard School, gave a recital there on Nov. 19. His program included his own arrangement of Bach's organ prelude and fugue in A minor; Moussorgsky's Pictures at an Exposition, eight etudes of Chopin and the player's own Op. 29 sonata.

The Kraeuter Trio (Karl Kraeuter, violin, Phyllis Kraeuter, cello, and Willard MacGregor, pianist) gave a recital on Nov. 12, playing compositions by Clementi, Brahms and Saint-Saens.

The annual Frank Damrosch Memorial Concert was held under the auspices of the Alumni Association on Nov. 29. Frances Blaisdell, flutist, and Katherine Bacon, pianist, were heard with the Institute orchestra under the direction of Willem Willeke.

Piano pupils of Carl Friedberg gave an all-Chopin program on Nov. 28.

The first issue of The IMA News, monthly official publication of students at the Institute, has just appeared. Philip Doak is editor-in-chief, assisted by Alonda Strumskis, Peter Sirch, Thomas Kneeshaw, Ruth Neal, Virginia Cooperman, Ben Suchoff and Ruth Strough. John Inglish is business manager, and working with him are Victor Marianni, Byron Houseworth, Edwin Kleine and Anthony Doria. John C. Ballantyne is faculty advisor.

George A. Wedge, dean, has announced award of the Margaret McGill Scholarship to Mary Gayle Dawson, 25, of St. Louis. Established by alumni, the scholarship is the income on $6.000 and is won by competitive examination.

Janet Fairbank

Soprano

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...HERMAN DEVRIES, CHICAGO AMERICAN

"A FINELY FOCUSED VOICE CAPABLE OF GREAT POWER WITHOUT DANGER TO QUALITY. UNFAILING MUSICAL INTELLIGENCE."
...EDWARD BARRY, CHICAGO TRIBUNE

"HER GERMAN DICTION CAN BE USED AS A PATTERN."
... BERLIN

"THE BREADTH OF TONE, THE EMOTIONAL FERVIDITY."
...FELIX BOROWSKI, CHRISTIAN SCIENCE MONITOR

"SHE HAS A BEAUTIFULLY PLACED VOICE. VERY CLEAR DICTION AND MUCH EXPRESSION."
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"A fine Sensitiveness for the Presentation of Lieder."

NEW YORK TIMES:
"Sweet Quality of Voice, Refinement of Feeling."

NEW YORK SUN:
"A Voice of Particularly Good Texture."

Soloist at the Children's Concert with Chamber Philharmonic Orchestra at Brooklyn Academy, Feb. 1, 1941

ALBERT MORINI
119 West 57th Street
New York City

National Symphony to Honor Brahms, Beethoven, Sibelius

(*Picture on page* 21)

By GERTRUDE EFFENBACH

WASHINGTON, D. C.—The National Symphony Orchestra, Hans Kindler, conductor, and C. C. Cappel, manager, opened its tenth season in gala style on Nov. 6 in Constitution Hall. Sergei Rachmaninoff made his first appearance with the orchestra as soloist in his second piano concerto, in C minor.

This was the first of 20 regular concerts which the National Symphony will give in Washington this season. In addition to these, there are the two joint performances with the Ballet Russe de Monte Carlo, which were presented on Nov. 19 and 20, a series of Students' Concerts, and 35 out-tof-town engagements, including the orchestra's first New York appearance in Carnegie Hall on Feb. 4.

Special Series an Innovation

The Special Series, Dr. Kindler's innovation for this year, will consist of six concerts with soloists; three Sunday afternoon events on Feb. 16, March 2 and March 23; and a Beethoven-Brahms-Sibelius Festival, on Sunday afternoon, March 30, and the evenings of March 31 and April 2.

Among soloists for the Special Series, featuring novelties, Dr. Kindler has engaged Raya Garbousova and Howard Mitchell, cellists; Antonio Brosa, violinist; and Ania Dorfmann and Grace Castagnetta, pianists.

The Brahms-Beethoven-Sibelius Festival is a new departure. Each composer will be represented by two of his greatest works—a symphony and a concerto. For the Sibelius violin concerto, on March 30, Antonio Brosa will be the soloist. The next evening, the Brahms Double Concerto will be played by M. Brosa and Mme. Garbousova. On the final evening, Miss Dorfmann will be heard in a Beethoven piano concerto, yet to be announced.

In addition, the orchestra will present eight mid-week concerts with assisting artists including Rachmaninoff; Kirsten Flagstad with Edwin McArthur as guest conductor; Joseph Szigeti; Igor Stravinsky, guest conductor in his own works; Robert Virovai, violinist; Suzanne Sten, mezzo-soprano, and Hardesty Johnson, tenor, in Mahler's Lied von der Erde; and six Sunday concerts of "Beloved Symphonic Masterpieces," which opened on Nov. 10.

Other Concert Series

Helen Fetter Cook and Constance Snow announce their second season as local managers of the Philadelphia Orchestra, to be heard here in five concerts, having as soloists, Rudolf Serkin, Helen Jepson, and Enid Szantho. Eugene Ormandy will conduct all but that of Dec. 10, when Stokowski will be at the helm. The last program on March 18 will be all-Wagner. The same management presented Alec Templeton in a recital on Nov. 13.

Howard University is continuing its concert series with six evenings of music, which began on Nov. 6, in the School Chapel. The artists to be heard are Roland Hayes, tenor; Hazel Harrison and Alton Jones, pianists; Paul Calloway, Elena de Sayn, violinists, and Todd Duncan, baritone.

Civic Orchestra Under Community Center

The Washington Civic Orchestra is a non-professional symphony orchestra of over 100 players, among them thirty-five women. It is sponsored by the Community Center Department and was founded in 1934. One rehearsal is held every week and six concerts are given each season, at Central High School. President of the organization is Dr. Chester E. Leese. According to the Bureau of Internal Revenue, this is the only large-sized symphony orchestra in the country without any financial backing whatsoever.

The first concert of the season will be played on Dec. 17.

WPA Forms Symphony

During the past year the District of Columbia administration of the WPA has been combining its chamber orchestra of thirteen men and dance orchestra of nine under the baton of Robert Merchant and appearing periodically in government hospitals, settlement schools and various public institutions. Concerts were given on Sept. 28 and Nov. 18, the latter in the Department of Interior Auditorium. This is only one branch of the District music project.

Recital Season Launched

WASHINGTON, D. C.—For the coming season Mrs. Dorothy Hodgkin Dorsey announces her customary three series of concerts—sixteen musical events grouped into two Sunday afternoon series, and one of evening events. Opening the evening series recently was The Barber of Seville with a cast including Metropolitan Opera singers. Mrs. Dorsey will also present Allan Jones on Jan. 26 in his Washington debut.

Mrs. Lawrence Townsend, whose Monday Morning Musicales at the Mayflower Hotel enter their eighteenth season, will have her first program on Jan. 6, when Richard Crooks and Jarmila Novotna, soprano, making her Washington debut, will be heard. There will be five morning programs—two less than last season. The final one, on Feb. 10, will bring Lotte Lehmann and Lauritz Melchior, who created a furore here last season. G. E.

Bach Circle Plans Series of Members' Evenings

The first of a series of Members' Evenings will be observed by the Bach Circle on Dec. 18, with a program of madrigals and Elizabethan music. This year, members will have the privilege of taking part in informal music-making, and of learning some of the early masterpieces for part-singing. Other evenings will be held including one on the popular song of the 18th century, and one on French music and art of the 18th century. The Bach Circle Chorus, directed by Robert Hufstader, will lead the singing. It has been engaged for the annual Christmas Fete at the Cosmopolitan Club on Dec. 24, and will sing the A Major Mass of Bach at Town Hall on Jan. 13. Auditions for the chorus may be made by appointment to the Bach Circle, 16 East 96 St., New York.

Novotna Singing 32 Times on Tour

Jarmila Novotna, soprano, will make 32 appearances during the current season on tour. In addition, she will appear with the Chicago and Metropolitan operas, singing the title role in the latter's revival of The Bartered Bride. Mme. Novotna will appear with the New York Philharmonic in the role of Roxanne in a concert performance of Walter Damrosch's opera, Cyrano de Bergerac. Among the cities in which she will appear are Pittsburgh, Milwaukee, Denver, Washington, Des Moines, Salem, and Montreal, Can.

Maria Safonoff at Carnegie Hall, Dec. 11

Maria Safonoff, pianist, gives a recital at Carnegie Hall on Dec. 11. Her program includes numbers by Bach-Brassin, Beethoven, Chopin, Chopin-Godowsky, Liapounoff, Wagner-Liszt, Tchaikovsky-Pabst, and the first local performance of two etudes by Scriabin.

THE BRILLIANT AMERICAN BARITONE

BRUCE FOOTE

SCREEN, RADIO
AND
CONCERT ARTIST

"The baritone won the favor of his audience when he displayed an extremely beautiful voice and an excellent sense of style."
— EDWARD BARRY
Chicago Tribune, March 1940

"Singing which proclaims that the singer loves to sing, knows how to sing, is generous with his gift and sets for himself a high standard of performance." May, 1940.

WGN Concerts

W G N CONCERTS

Baltimore Boasts Municipally Sponsored Orchestra

By GUSTAV KLEMM

BALTIMORE, MD.—The Baltimore Symphony Orchestra, the nation's first municipal symphonic organization, and the only major orchestra maintained wholly from a city's tax funds, starts its second quarter century of consecutive seasons with a special Christmas Concert, Sunday, Dec. 29.

Organized by Frederick R. Huber, Baltimore's municipal director of music, the Baltimore Symphony has been guided solely by Mr. Huber through six municipal administrations of varied political complexion since its inaugural concert in 1916. Successive administrations, observing a traditional political hands-off policy, have witnessed a steady and unbroken growth of the orchestra in personnel and artistic stature, as well as a progressive increase in the number of concerts annually. The Baltimore Symphony Orchestra ranks are not open to students or amateurs, and members for the various choirs are chosen by an audition committee that convenes every November. On this committee sit musical scholars of international renown, including faculty members of the Peabody Conservatory of Music, Howard Barlow of CBS, who is just entering his second year as the orchestra's conductor, Frank Gittelson the concertmaster, and Bart Wirtz the Baltimore Symphony's assistant conductor. The personnel now totals 95 skilled musicians of both sexes, including first desk artists of reputation.

Two Concert Series

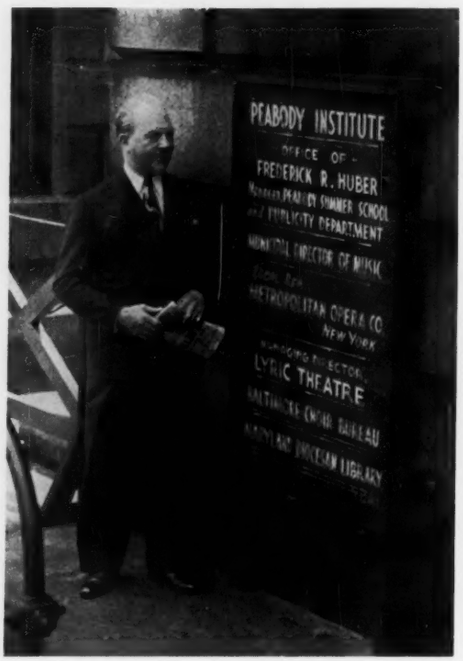
The Baltimore Symphony season is divided between Sunday night concerts for adults and Saturday morning concerts for young people. The former will be increased to seven this season by the addition of a special Christmas Concert scheduled for December 27. The number of Young People's Concerts will remain five. Both series are given in the Lyric Theatre, Baltimore's largest music hall, known for its fine acoustics, and the home of Baltimore's annual season of Metropolitan Opera.

The capacity of the theatre is approximately 3,000 and it is invariably sold out well in advance of the concert dates. As this is a people's orchestra supported wholly by municipal grant, the ticket charges are nominal, the house being scaled below a dollar for all performances. With the exception of boxes, there are no season reservations and speculation is discouraged by limiting ticket sales to any single purchaser.

Being an American orchestra supported by an American municipality for the benefit of American citizens the Baltimore Symphony promotes American music. Last season Mr. Barlow afforded local music-lovers their first opportunity to hear compositions by William Schuman, Bernard Herrmann and other American composers as well as works by Converse and others of the older American school. Baltimore composers are not neglected; during its quarter century of making symphonic history, the Baltimore Symphony Orchestra has afforded first hearings anywhere of many works by local composers who have achieved national fame.

Young People's Events

The Young People's Concerts, entering their eighteenth consecutive season, will continue the policy of between-the-numbers talks by Mr. Barlow, supplemented by printed program books on the compositions played. The prize essay contest, awarded annually by the municipality with the display cooperation of the Enoch Pratt Free Library, will again feature this Saturday morning concert series.



FREDERICK R. HUBER,
Municipal Director of Music, Baltimore.

This year the Baltimore Symphony is widening its field of cooperation with other municipal and civic institutions devoted to the fine arts, including the libraries, museums and public school systems. This cooperation extends also to parochial and private schools and cultural organizations interested in advancing musical appreciation.

The orchestra's personnel manager is Shepard Pearson; the librarian is Michael Richter, while the program books for both adult and young people's concerts are written by Broughton Tall. The municipal director of music supervises the affairs of the orchestra, and all business pertaining to the organization should be addressed to Frederick R. Huber, 17 E. Mt. Vernon Place, Baltimore.

The opening special Christmas Concert, on Dec. 27, will feature the Christmas Concerto Grosso by Corelli and Chadwick's Noel from Symphonic Sketches. There will be no outside soloists at this or subsequent concerts by the Baltimore Symphony.

Civic Opera to Give 3 Works

The Baltimore Civic Opera Company, now in its eighth year and with over 30 performances to its credit, will give Gilbert and Sullivan's Pinafore at the Lyric on the nights of Dec. 9 and 10. Eugene Martinet, director of this civic group, announces that John Charles Thomas, formerly of this city, will return to do the role of Sir Joseph which he sang at Palm Beach last winter and in California during the summer. Mr. Martinet is also presenting Mary Lida Bowen, winner of the artist award in one of the recent N. F. M. C. contests, and Elwood Hawkins, also formerly of this city, in the production which will feature a large chorus and orchestra both under the direction of Mr. Martinet. Elwood Gary, who sang with Thomas in the production last winter in Florida, will also be in the cast.

In April, Mr. Martinet plans to present performances of Samson and Delilah and La Boheme. Distinguished guest stars will be heard in the leading roles and use will be made of the large chorus that is a feature of the Baltimore Civic Opera Company.

Friends of Music Active

The Friends of Music, a mixed group formed last spring under the direction of the young baritone, Jeffrey Gould, has ambitious plans for the season. A special series of Christmas programs will be given, as well as a big spring concert, the latter tentatively scheduled for Cadoa Hall. There are 45 mixed voices in the group which is preparing a number of new works for the present season. An attempt is being made to find choral works of interest that lie a bit off the beaten path of usage. Mrs. Harry Imwold is president of the organization.

Other Symphonic Groups

The Women's String Symphony Orchestra, conducted by Wolfgang Martin, is making plans for a series of three concerts in the spring, the first to be given some time in January. This group, numbering between 60 and 70 players, will present several unfamiliar works and, possibly, several soloists.

The Little Symphony Society, an orchestral group of amateurs conducted by Loyal Carlon, was launched during the latter part of the summer and received considerable local publicity because of the community spirit that pervaded the organization. There are about 60 players, men and women, in the orchestra, none of them professionals. Several concerts have already been given and new players have been attracted to the group which soon hopes to be able to make a formal announcement of its future plans. Light symphonic music is used, especially that which features the string choirs.

Orchestral Premieres for Baltimore

BALTIMORE, MD. — Charles Wakefield Cadman's "Pennsylvania" symphony is one of the many new works by Americans to be presented by Howard Barlow during his second season as conductor of the Baltimore Symphony Orchestra. This will be the first performance in this city of Cadman's most ambitious orchestral work, and he will probably be present for the concert as the guest of Frederick R. Huber, municipal director of music and manager of the orchestra.

The world premiere of Alexander Semmler's String Serenade will also be given during the season, which starts on Dec. 29 with the first American performance of Haydn's "Christmas" symphony.

In addition Mr. Barlow will present Loeffler's A Pagan Poem, Frank Bridge's The Sea, Henry F. Gilbert's Comedy Overture on Negro Themes and Kodaly's Hary Janos. GUSTAV KLEMM.

Hagerstown Orchestra Under Baton of Bart Wirtz

HAGERSTOWN, MD.—The seventh season of the Hagerstown Symphony Orchestra will present four concerts at the Hagerstown High School under the direction of Bart Wirtz. The seventy musicions of the orchestra include professionals and amateurs, and its entire support is realized from the subscription and ticket sale. Soloists are engaged. Mrs. Harry T. Frindinger is the business manager.

GEORGE
CZAPLICKI

4th Season Leading Baritone Chicago Opera Co.

Chicago Tribune
Nov. 13, 1940

George Czaplicki was by far the best of the major members of the cast. His toreador song, boldly sung and most excellently acted, caused by far the longest interruption in the progress of the opera. —*Cecil Smith.*

Chicago Herald-American
Nov. 13, 1940

There were other highlights: The Escamillo of George Czaplicki that roused the greatest ovation of the night, after his fiery and opulent couplets of the Toreador's song. —*Herman Devries.*

Chicago Journal of Commerce
Nov. 13, 1940

George Czaplicki, was excellent as Escamillo.—*Claudia Cassidy.*

Chicago Daily News
Nov. 13, 1940

Mr. Czaplicki was an excellent Escamillo.—*Eugene Stinson.*

Exclusive Management HARRY ZELZER
Civic Opera House, 20 No. Wacker Drive, Chicago

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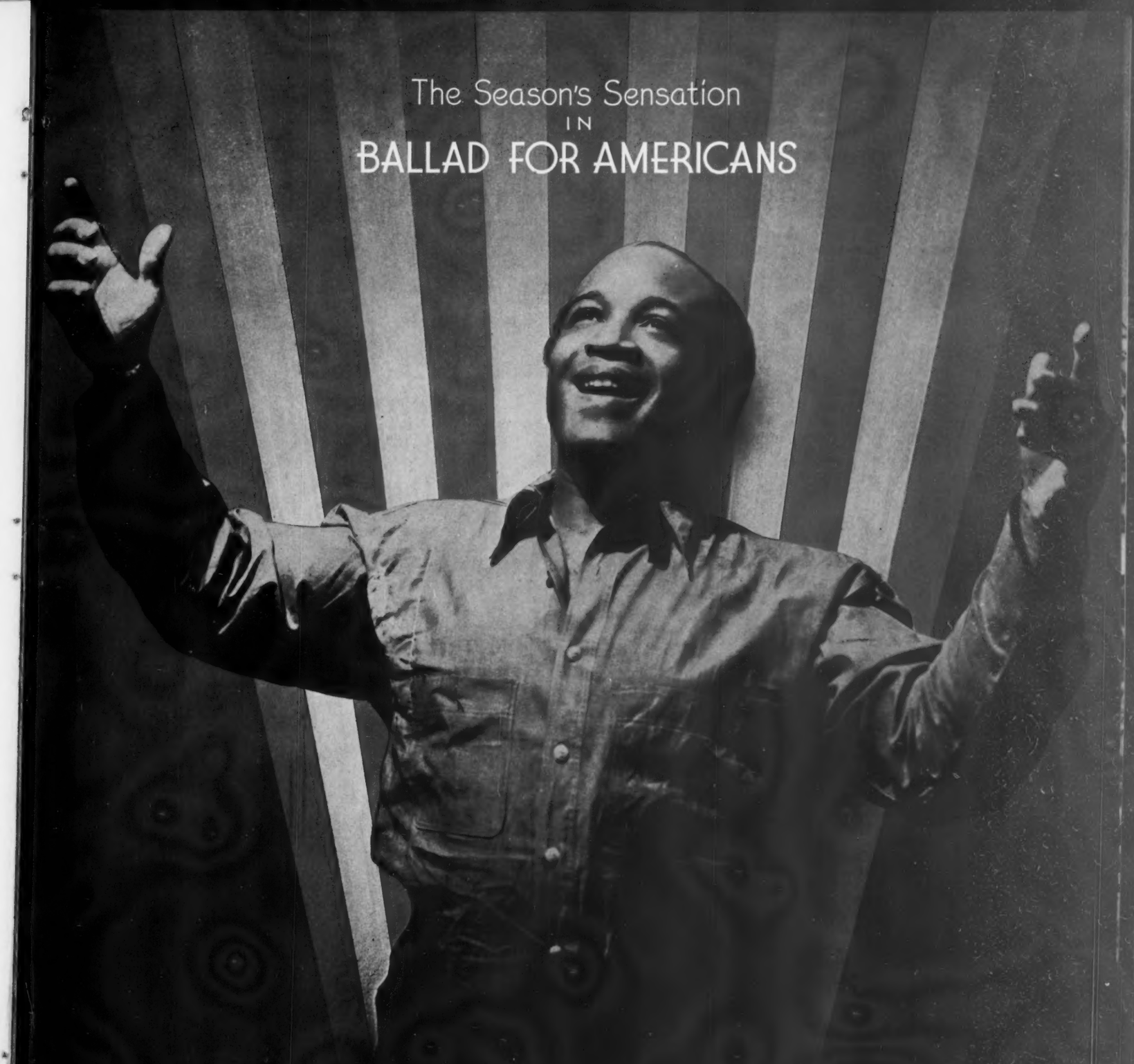
IN
BALLAD FOR AMERICANS



WILLIAM FRANKLIN

"UNDENIABLY ONE OF THE BEST NEGRO BARITONES BEFORE THE PUBLIC."

CECIL SMITH, CHICAGO TRIBUNE
JULY, 1940.

W G N CONCERTS
CHICAGO

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Cincinnati Enters 34th Biennial Festival Year

THE CINCINNATI SYMPHONY ORCHESTRA,
with Eugene Goossens, musical director and conductor, who also leads the Biennial May Festivals in that city.

By MARIE DICKORE

CINCINNATI, O.—From within the rich musical traditions of the cultured people who emigrated to Cincinnati during the first half of the nineteenth century a richer heritage has sprung. Their innate love of fine music, passed on from generation to generation, has proved the motivating force that has led the city into the front ranks of the musical centers of the world and has made possible the present Cincinnati Symphony Orchestra the veritable heartbeat of the musical life and prestige of the community.

The 1940-1941 season, which opened on Oct. 11, inaugurated the 46th—the orchestra having been founded in 1895. With its personnel of eighty-eight men, none of whom are amateurs or students, the forthcoming season promises to be one of the most brilliant in the history of the orchestra.

As usual, there will be twenty pairs of concerts, on Friday afternoons and Saturday evenings, as well as five Young Peoples concerts in Cincinnati. There are to be thirteen out-of-town engagements and in addition four performances with the Ballet Russe de Monte Carlo in Cincinnati. Thirteen outstanding soloists have been engaged for the 1940-1941 season, as well as two guest conductors. The season will end on April 19.

Festival Scheduled for May

Early in May, 1941, the 34th Cincinnati May Festival, with its great mixed chorus of 325 voices will take place, and of course the orchestra will be Cincinnati's own.

The seating capacity of Music Hall, where all concerts are given, is 3,480. The season subscriptions for 1940-1941, due largely to the enthusiasm of the Woman's Committee of the Cincinnati Symphony Orchestra, exceeded by many hundreds any previous record.

The Cincinnati Symphony Orchestra is supported not only by the Institute of Fine Arts, but also by direct endowment, as well as the recently organized Society of Friends.

Goossens' 10th Year at Helm

For the past ten years Eugene Goossens has been the conductor of the Cincinnati Symphony Orchestra. Not only is he one of the greatest living conductors, but also one of the greatest contemporary composers, and it is under his painstaking tutelage that his orchestra has reached the heights that it enjoys today.

The outstanding new work of the last season was Mr. Goossens' Symphony No. 1, Opus 58, which created a veritable sensation. It will, of course, be repeated this season and will also be performed by the Boston Symphony Orchestra, with Mr. Goossens on the podium.

Edgar Friedlander, for many years treasurer of the Board of Trustees, has as well been the acting manager since July, 1938.

Summer Opera Plans

From June 30 to Aug. 10, the Cincinnati Summer Opera Company is the only organization in the country to present a full season of summer opera. Founded in 1921, it is an entirely professional company numbering 186 persons. They are forty principals, a chorus of thirty-six, who are all members of AGMA, a corps de ballet of eighteen and an orchestra of fifty-four musicians. The four conductors for the French, German and Italian repertoire, are Fausto Cleva, Wilfred Pelletier, Antonio Dell Orefice and Karl Kritz.

During the six weeks, thirty-eight performances are presented at the Zoological Gardens in an outdoor shed that seats 4,000. Alternating presentations of works yet to be selected, are heard every day in the week excepting Monday. The principals of the cast are all outstanding artists, mostly from the Metropolitan Opera.

Otto Klemperer
Conductor

1940
New York
Comments

Dr. Klemperer, with the WPA Orchestra gave the most satisfying orchestral concert which we have heard this season. Dr. Klemperer transformed an orchestra which a year ago was not worthy of serious consideration. Under Dr. Klemperer they performed with unfailing eloquence and distinction, with obvious respect for his leadership, and a determination to give him their utmost. Because of this leadership and this attitude the music had a vitality and meaning positively surprising.

—Olin Downes, New York Times

A Chamber Orchestra conducted by Otto Klemperer opened a series of eight concerts in sterling fashion at the New School Auditorium. The orchestra, small and flexible, played superbly. In the Spring Cantata of Bach the performance was smooth as silk. Mr. Klemperer began the concert with an arrangement by himself of the choral prelude by Bach for organ, (Now Comes Our Saviour) which spoke the same language with no trace of accent.

—New York World-Telegram

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113 West 57th Street New York City

Two More Auditions for New York Recital Award

There will be two more preliminary auditions, Dec. 4 and 11, held by the New York Madrigal Society, Marguerite Potter, founder, for the annual recital to be given to an outstanding singer or instrumentalist. The debut takes place at Steinway Hall on Jan. 28. Further information and application blanks may be secured from the secretary of the Society at Steinway Hall, New York.

MacCue Trio Appearances

Beatrice MacCue's Symphony Vocal Trio appeared for the Clio Club, Nov. 25 and will be heard by the Daughters of Ohio, Dec. 9, and Tau Alpha Chapter, of Mu Phi Epsilon, Dec. 20.

The Musical Courier desires to obtain the present addresses of the following:

Alion, Helen
Askenasy, Lola
Benelli, Sandro
Benner, Tord
Benni, Della
Ceh, Frances
Clausi, Enrico
Concia di, E.
Cooper, Nell
Corado, Alexander
Dalmy, Greta
Darling, John Garret
De Gregorio, Franco
De Loor, Gustave
Didur, Olga
Didur, Adamo
Drummond, Hortense
Du Bois, Eugene
Fabrizi, Maestro Gernia
Feibish, Borris
Frankel, Joseph
Franken, Mirian
Gerpoul, Arco
Hansen, Harold
Harris, Richmond
Harrison, Mary
Herlinger Ruzena
Joel, Gerald
Johnson, Kay
Kemp, Clifford
Kirk, Beverly
Kiszely, Itza
Kolitsch, Vlado
Konetzni, Anny
Krull, Richard
LeBray, Yvette
Lenci, Estella
Ligotti, Erminia
Lorenz, Max
Mason, Marcella
Merkel, Sonya
Myriald, Marguerite
Osberg, Frederick C.
Papania, Edward
Pavlowsky, Jascha
Pellitier, Pierre
Rudley, Marian
Savina, Anna
Shapiro, Julia
Smith, Walter D.
Santelli, Lita
Schneider, Annetta
Shotwell, Marie
Sjoland, Gatti
Sommovigo, Oddone
Staffardi, Gualtiero
Still, Dorothy
Taizline, Eugene
Taylor, William B.
Trabilsee, Tofi
Viviani, Gaetano
Van Rhyn, Rene
Xirelli, Tito
Zeikel, David

Frederick Jagel

TENOR

METROPOLITAN, CHICAGO,
SAN FRANCISCO OPERA

"In him America has one of the finest portrayers of the part of Rhadames. His work was consistently fine, vocally and dramatically." — Marjory M. Fisher
San Francisco News—Oct. 31, 1940

"Jagel presented a remarkably effective, musicianly and persuasive interpretation. . . ."
— Alfred Frankenstein
San Francisco Chronicle
—Oct. 31, 1940

"It was a joy to hear Mr. Jagel riding boldly above the orchestra, making splendid climaxes with large and solid high notes." — Cecil Smith
Chicago Tribune—Nov. 20, 1940

WGN Concerts

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HANS KINDLER
Conductor

1940 Press Comments

"Undoubtedly the greatest ovation ever given a musical director in Washington."
Washington Post, April 15, 1940

"Hail Kindler and National . . . Audience Fires Off Both Barrels for Orchestra and Conductor at Concert."
(Headline) Hartford (Conn.) Daily Courant

"Wild Applause Won by Music of Kindler and His Artists."
(Headline) Syracuse (New York) Post-Standard

"The high point of the season."
Palm Beach (Fla.) News

"Augusta music lovers accorded Dr. Hans Kindler and his National Symphony Orchestra what was the biggest ovation in the city's history."
Augusta (Georgia) Chronicle

"Dr. Kindler is in the first rank of Beethoven interpreters. In this important department of the repertoire, he seems to be without a significant rival."
Glenn Dillard Gunn, Washington Times-Herald

NATIONAL SYMPHONY ORCHESTRA
TENTH SEASON, 1940-41, 70 CONCERTS

(No Further Dates Available This Season)

Address Inquiries Regarding Engagements for 1941-42 Season National Symphony Orchestra, Hans Kindler, Conductor, to C. C. Cappel, Manager, Woodward Building, Washington, D. C.

Cleveland's Renowned Orchestra in 23rd Season

By ROSA H. WIDDER

CLEVELAND, O.—The Cleveland Orchestra has entered its 23rd season at the height of its powers. It is fortunate, both in the exceptional integration of its assembled talents and in possessing such a leader as Dr. Artur Rodzinski.

The orchestra was founded in 1918 under the sponsorship of the Musical Arts Association of Cleveland. Adella Prentiss Hughes was its first manager. In 1931, through the gift of the great music-lover and philanthropist, John Long Severance, it moved into Severance Hall, perhaps the most perfect and complete hall in the country, with facilities for opera, ballet, and broadcasting as well as for the regular symphony concerts. The building also contains a chamber music hall with a capacity of 400. The main auditorium seats nearly 2,000.

The orchestra, of 83 musicians, is supported by its ticket sales, by endowment, and by an annual maintenance fund campaign. It gives about 116 concerts in its 28-week season, which began in the second week in October and ends the third week in April. Carl J. Vosburgh is the manager.

During the 1940-1941 season, Dr. Rodzinski will present the following new works: Roy Harris' Folksong Symphony, Jaromir Weinberger's Symphony, Abraham Lincoln, Walter Piston's ballet-suite from The Incredible Flutist, Samuel Barber's Overture to The School for Scandal, Alban Berg's Violin Concerto, Béla Bartók's Second Piano Concerto, Randall Thompson's Second Symphony, Stravinsky's Jeu de Cartes, and Paul Hindemith's new Violin Concerto.

Early season events included the first local hearing of Mahler's Song of the Earth, with Enid Szantho, contralto, and Charles Kullman, tenor, on Nov. 7 and 8. The Ballet Russe de Monte Carlo appeared with orchestra on Nov. 22, 23 and 24, presenting among novelties The New Yorker to music by Gershwin.

The Artists' Series this year opened with appearances by Clyde Keutzer, tenor, on Oct. 11, and by Susanne Fisher, soprano, and Clifford Menz, tenor, on Nov. 22. The Don Cossack Chorus appears on Jan. 28 and Dalies Frantz, pianist, Feb. 12.

Philharmonic Orchestra Trains Young Musicians

The Cleveland Philharmonic Orchestra is entering upon its third season under the leadership of F. Karl Grossman. The orchestra was organized during the summer of 1937 by three young musicians, Irving Klein, cellist, Robert Zupnik, oboist, and Alfred Zetzer, first clarinetist of the Cleveland Orchestra.

The Cleveland Philharmonic is composed of 70 youthful musicians who aspire to gain orchestral experience. The rehearsals of the orchestra are held in the studios of WHK radio station, use of which the officials of the studio have graciously given. It has been engaged to appear for the National Music Supervisors Conference at Cleveland, at which time compositions by contemporary composers will be played. The orchestra is also rehearsing for several local programs in which soloists will appear. It is maintained solely through the generous contributions of its members, but hopes to have a backer in the near future.

Cafarelli Opera Forces in 5th Season

The Cafarelli Opera Company supplying a seasonal diet of four standard works, in this part of the country, is now in its fifth season. Carmela Cafarelli is both founder and general director. The company has a personnel of forty, eighteen principals, twenty-five ballet dancers and an orchestra of forty musicians. Giuseppe Bamboschek is the conductor.

This season's productions, which will be presented at the Masonic Auditorium, seating 2,800, will include Madam Butterfly, La Boheme, Mignon and Haydn's oratorio, The Creation. The company is maintained through its subscription sale. Professional guest artists are also engaged.

Youngstown Symphony Led by Two Brothers

YOUNGSTOWN, O.—Fifteen years ago Michael and Carmine Ficocelli, brother violinists, organized a small concert group of seven musicians. Today there is a full-sized symphony of 80 professional and semi-professional musicians, with the Messrs. Ficocelli as co-conductors.

Seven years ago the orchestra, then numbering 40, started annual concert series at spacious Stambaugh Auditorium under the sponsorship of the Youngstown Junior Chamber of Commerce. The Junior Chamber also organized the Youngstown Symphony Society, which now sponsors the orchestra.

Nationally famous artists, four or five each season, have been engaged during the past four years. The present season opened on Oct. 9 and the last of the scheduled seven concerts will be given in April. Growth of the orchestra's popularity is indicated by a 20 per cent increase in season ticket sales over last year.

Cooperative Plan

Season ticket sales plus a limited sustaining fund is the orchestra's only support, and the players work on a cooperative plan.

A Women's Committee, now numbering 170, was organized in March, 1939, and is functioning in a very important musical capacity in Youngstown. Adult and junior music study and music memory groups are under sponsorship of this committee. A record lending library is now being established at the public library in cooperation with the women's group.

Three children's concerts by the orchestra are to be given this season under a plan similar to that of the Cleveland Orchestra's children's concerts. The Women's Committee and the several school systems now have over 10,000 Youngstown district school children engaged in a study of the music for the Young People's performances.

Popular Concerts Attract

Indoor and outdoor popular concerts have been successful. The Youngstown Junior League has underwritten the outdoor summer series during the past two seasons. Out-of-town concerts have been booked for Hiram College and Slippery Rock College, during mid-season.

The orchestra has no paid manager and the business and promotional affairs are handled by the Symphony Society board members and officers. George R. Madtes, editorial writer of the Youngstown Vindicator, was recently re-elected for his second year as president. Albert H. Kindler, chairman of the original Junior Chamber of Commerce sponsoring committee and three times president of the society, is vice-president. Ada C. Henderson is secretary, and Anthony J. Schaefer, treasurer. Charles E. Atkinson is campaign chairman. The Women's Committee is headed by Mrs. Hermann Gruss, piano teacher and wife of Hermann Gruss, concert pianist.

The Youngstown Vindicator, long a supporter of good music in the Youngstown district, has given generous publicity support to the local symphony. One of its daily features at this time is an individual life sketch and photograph of each of the orchestra's 80 members.

New Philadelphia, O., Group Plays in Other Towns

NEW PHILADELPHIA, OHIO.—The Philharmonic Orchestra of Tuscarawas County was organized under the direction of Gilbert Roehm, its conductor, in 1934. Beginning its sixth year, it has been recently reorganized and now has a personnel of 60.

Its rehearsals are conducted in the modern music department of Dover High School. Its annual six concerts are presented alternately between Dover and New Philadelphia, Ohio. Four additional "pop" concerts, given during the year, take place in various auditoriums throughout the county. Dover High School Auditorium has a capacity of 1,300 people and is an excellent hall for concerts.

The orchestra has personal sponsors and many patrons, and is backed also by groups such as the Chamber of Commerce, Kiwanis, Rotary, Lions, women's and music clubs. Its success may be attributed to the complete cooperation which it has received from the county as a whole.

Mr. Roehm, who is 29 years old, studied at the Cincinnati Conservatory of Music, and spent a year studying and touring as concert violinist in Europe. Wayne Thomas is the general manager and Lucille Mann, publicity director of the orchestra.

Crystal Springs Tabernacle Choir Sings Oratorios

CRYSTAL SPRINGS, OHIO.—The Crystal Springs Tabernacle Chorus, under the direction of Dr. John Warren Erb, was organized seven years ago in the memory of Dr. Erb's mother, Ida Steele Erb. During this period every performance of the chorus has met with the warmest reception and success. The audiences who attend come from all surrounding territories: Pittsburgh, Illinois, Indiana and elsewhere. This fall Mendelssohn's Elijah was given at the Crystal Springs Tabernacle with local soloists participating.

Garrotto and Power Return

Annunciata Garrotto, soprano, and Lawrence Power, tenor, have returned to New York after a six-month tour of Australia and New Zealand. They gave 18 concerts in Australia and were heard over the principal stations of the Australian Broadcasting Company. In Melbourne, Mr. Power's native city, they were given an official reception and accorded the freedom of the city. Both artists have been heard with the San Carlo Opera Company.

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Maria KURENKO

The Russian Nightingale

MARIA KURENKO AS LUDMILA IN GLINKA'S OPERA "RUSSLAN & LUDMILA"

"Never, save only with a Chaliapin singing them, have Russian songs received their due."
... Olin Downes, N.Y. Times 1940

The arresting quality of her lower voice – so full and yet so delicate, and so astonishingly rich in haunting overtones – held the breathless attention of her listeners from the very first. There was a ravishing delicacy in high lying passages, intoxicating color contrasts in parallel phrases, a rhythmic verve that was subtle and yet became so insistent that one period would seem to imply and demand the next. She is an artist who has added more lustre to Chicago's artistic life than almost any other importation in years."
... Edward Barry, Chicago Daily Tribune 1940

"Mme. Kurenko is a musician who sings.--Fresh, pure, perfectly projected--following a consistently high vocal line throughout its entire range, this Russian soprano's voice seemed to literally soar from a high point to points still higher – and carry auditors with it. Seldom, if ever, has there been such a magnificent song recital offered to San Franciscans."
Marjory Fisher San Francisco News 1940

"She serves as a flawless example of good singing in a period particularly faulty in its vocal standards. Her schooling, her style and her musicianship she is never tempted to forsake simply because in addition to them she has charm. She is an unusually gifted soprano, having a phenomenally long range, admirable agility and a very even scale."
Eugene Stinson, Chicago Daily News 1940

MARIA KURENKO WAS CHOSEN BY R.C.A. VICTOR TO RECORD AN ALBUM OF TSCHAIKOWSKY SONGS IN HONOR OF THE 1940 CENTENARY OF THAT GREAT COMPOSER

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Dayton Enterprising Musically

DAYTON, O.—The Dayton Philharmonic Orchestra was founded in May 1933, by its present musical director, Paul Katz. The personnel of the orchestra has increased from 22 to 65 players; the general quality of its performance has advanced; each year a number of major orchestral works have been added to its repertory, and first rank artists have been presented as soloists.

The Dayton Philharmonic Orchestra Association, non-profit group maintaining the orchestra, was incorporated in July, 1933. The orchestra presents besides its regular course series, free concerts for children during school hours as part of the school curriculum. The association sponsors a Junior Philharmonic Orchestra for young people of school age as a training ground for its regular orchestra members. The association's business manager is Miriam Rosenthal. Mrs. R. H. Grant, Jr., is chairman of the women's group.

Soloists Booked

Five concerts will be presented at the Victory Theater (capacity 1,400), and two choral concerts in the amphitheatre of the Masonic Temple, seating 2,500.

This year's opening concert took place Nov. 4 with the following program: Weber's Oberon overture, Beethoven's fourth piano concerto with Shura Cherkassky as soloist, and Tchaikovsky's fifth symphony.

Other soloists booked are Helen Jepson, soprano; Dalies Frantz, pianist; and Gregor Piatigorsky, cellist. The orchestra's concertmaster, Israel Baker, will present the Tchaikovsky concerto in January, and two choral concerts will be presented—the Inland Children's Chorus in a Christmas program, and in March the Dayton Philharmonic Chorus, the orchestra and soloists will present Verdi's Requiem.

The number of season tickets sold was about the same as last year, even though no campaign was employed this season. This number of season tickets approximates 95 per cent of the theater's capacity. The orchestra receives substantial assistance from voluntary contributions.

Murphy-Haney Photo

MRS. RICHARD H. GRANT, JR.
chairman of the women's committees, Dayton Philharmonic Orchestra.

Liszniewski Pupil Wins Federation Prize

David Smith Receives Kelley Award in First Granting

CINCINNATI, O.—Dr. Karol Liszniewski, of the Cincinnati Conservatory of Music faculty, has been informed that his gifted pupil, David Smith, won in the final auditions in New York, the Dr. Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs. The award was founded two years ago by Etelka Evans, head of the Federation's Junior Division but this is the first time it has been given. The judges were Mme. Adelaide Gescheidt, voice teacher and coach; Henry Holden Huss, pianist-composer, and Leonard Liebling, editor-in-chief of the Musical Courier.

Mr. Smith, a native of Portland, Ore., joined Dr. Liszniewski's master class in piano there two years ago and came here to continue his advanced study with him.

Dr. Liszniewski holds master classes in piano at Portland, Ore., and Bangor, Me., with others located geographically between these two points. As a teacher of piano and ensemble work, he is also a concert artist. Born in Przemysl, Poland, he began his music studies at an early age, appeared in public when only 10 and began composing at 12. His pianistic career was interrupted by an injury to his hand so he took up law, graduated and entered government service. He was with the Polish Legation in Washington for several years until called to join the faculty of the Cincinnati Conservatory of Music in 1922. The Polish Government bestowed upon him the Officer's Cross of Polonia Restituta in recognition of his work in furthering the knowledge and appreciation of Polish Music and Art.

Mr. Smith will be heard as soloist in the E Minor Concerto by Chopin for piano and orchestra on Dec. 21, with the Cincinnati Conservatory of Music Orchestra over the CBS network.

DR. KAROL LISZNIEWSKI

Wheeling, W. Va., Centre of Alert Musical Program

WHEELING, W. VA.—The personnel of the Wheeling Symphony Society Orchestra is about seventy per cent professional. It was founded in 1929. Antonio Modarelli is the conductor. Six concerts given at the Virginia Theatre, seating 1,400, comprise the season, which concludes in April. Supported by subscriptions, private contributions and ticket sales, the orchestra reports a considerable increase in attendance.

Helena Little Symphony and Singers Plan Opera

HELENA, MONT.—In its second season is the Helena Little Symphony, organized in 1939 by Octavia Rider Young. Cooperating with the Orpheus Male Chorus, now in its fourth season, and the Monday Music Club's chorus of sixty women's voices, both under the direction of Mrs. W. R. Church, operas as well as symphony concerts figure in the plans of the players.

D'Andria Opera Company Scores in Puerto Rico

SAN JUAN, PUERTO RICO.—Under the auspices of the Pro Arte Society of Puerto Rico, an operatic festival was presented here by a company of noted soloists, under the direction of Giorgio D'Andria, New York impresario. The operatic venture proved a success both artistically and financially. According to Waldemar Lee, president of the society, the country "reaped untold benefits" from this "first opera company to visit Puerto Rico in many years." He expressed the hope that the country will "make a name for itself as a great music centre in future years."

Mr. D'Andria's company included Helen Jepson and Nino Martini, of the Metropolitan as well as Francesco Valentino, baritone, who joins the Metropolitan this season. Francesco Naya, Cuban tenor, discovered by D'Andria, scored a success as did Josephine Tumminia, coloratura soprano. Arthur Carron, Leonard Warren, Nino Ruisi, Ardelle Warner, Hilda Burke and Pompilio Malatesta, who have appeared either with the Metropolitan or other opera companies in the United States, all were added attractions. Ethelyne Holt, a former model, made her debut as Musetta in La Boheme. The series was ably conducted by Angelo Canarutto.

D. N.

Toledo Symphony Orchestra Launched Auspiciously

TOLEDO, O.—Organized last season, the Toledo Symphony Orchestra is a professional ensemble of ninety-three union musicians. The initial concert, May 6, 1940 under the direction of George King Raudenbush, conductor, with Lily Pons as soloist, was a huge success.

The orchestra is maintained and operated by the Toledo Symphony Society, a membership organization. Mrs. Frank D. Stranahan is president; William Block is treasurer and acting manager, and Marie Cochran Hartough is assistant manager and publicity director.

The 1940-41 season, beginning Dec. 13, will present eight concerts at the Paramount Theatre, seating 3,409 persons. The four concerts with outstanding soloists will include Yehudi Menuhin, Dec. 16; Igor Gorin, baritone, Feb. 17; Edward Kilenyi, pianist, Mar. 31; and Helen Jepson, soprano at the concluding concert on May 5. The Children's Concerts on Friday mornings will be given in cooperation with the public, parochial and private schools of Toledo and six neighboring counties.

GEORGE KING RAUDENBUSH,
conductor of the Toledo Symphony Orchestra.

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Detroit Symphony Presenting Noted Guest Leaders

DETROIT, MICH.—Due to the resignation of Franco Ghione, the Detroit Symphony Orchestra, in its 27th year, is being operated under the guest-conductor plan. In all, eight conductors will appear. These will include the resident conductor, Victor Kolar, now in his twenty-second year with the Detroit Symphony, Bruno Walter, who made his seasonal bow on Oct. 31 with Dorothy Maynor as soloist, Tauno Hannikainen, Finnish conductor, who was introduced to America last season; Désiré Defauw, Georg Szell, Albert Stoessel and others. The fourteen Thursday evening subscription concerts and the six Friday afternoon concerts will also be graced with the following soloists besides Miss Maynor; Jose Iturbi and Jascha Heifetz who have already appeared; Gregor Piatigorsky, cellist; Richard Crooks, tenor; Ilya Schkolnik, violinist; Georges Miquelle, cellist; Vladmir Horowitz, pianist; Zino Francescatti, violinist; and Robert Casadesus, pianist.

The twenty-one weeks' season, which began on Oct. 17 and will conclude with a gala concert on March 6, will comprise in all forty-five concerts. This also takes in the ten Saturday evening "Pop" concerts, under Victor Kolar, given at the Masonic Temple. The latter, which seats 4,621, has been the new home of the orchestra since April, 1939. Before that, the performing place had been Orchestra Hall for more than twenty years.

The spacious and imposing auditorium of the Temple has been an incentive to greater attendance; when the 1939-40 season opened there for the first time, an increase of more than 100 per cent in subscription ticket sales was noted. The Friday afternoon concerts are presented at the Scottish Rite Cathedral.

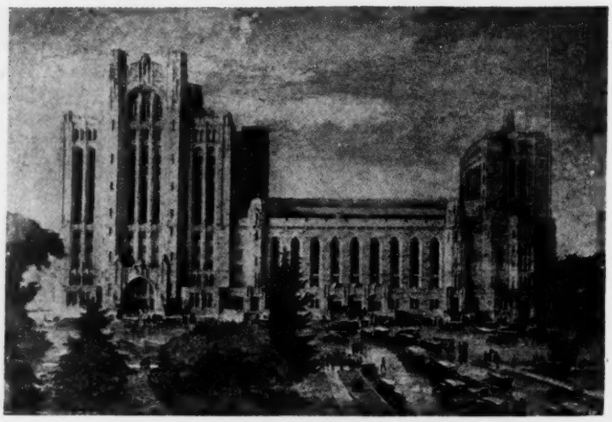
Concerts for Children a Feature

The six Saturday morning Young People's Concerts, given at the Scottish Rite Cathedral under Victor Kolar, will feature among others, Suzanne Bloch, lutenist; the Fisk Jubilee Singers, and Percy Grainger, pianist. The 5,000 children who are delivered to the Temple by school buses and other conveyances for the free afternoon weekly concerts form an unprecedented means of musical education. The children who attend are already made acquainted with the programs in their schools, in line with a course of study laid out by the orchestra. This program of study has been going on for the past sixteen years, and over 1,500,000 children have received their musical experience through the generosity of the Detroit Symphony.

In the words of Murray G. Paterson, manager of the orchestra: "It has cost the Symphony Society more than $350,000 in donated time during that period. This constructive work is not duplicated in any city in the world."

Symphonic Statistics

It has been estimated the eighty-one piece Detroit Symphony, one of the ten major orchestras in the United States whose annual costs are $250,000 or over, is next to last place in yearly cost, has the shortest season; the second smallest orchestra; the lowest minimum wage, lowest cost of orchestra and conductor; and its income from endowments is the least of those which have any endowments at all.



MASONIC AUDITORIUM IN DETROIT

Besides the free children's concerts, eighteen free summer concerts, starting July 2, will be given at Belle Isle. Among the new works planned for the current season, Jaromir Weinberger's Suite, The Legend of Sleepy Hollow was given its world premiere on Nov. 21-22 under Kolar.

Soloists Named

Soloists announced for the Pop Concerts included Alec Templeton Oct. 26; Sigurd Rascher, saxophonist, Nov. 9, and Mischa Kottier, pianist, Nov. 23. Those still to appear are: Ypsilanti Normal Choir, Frederick Alexander, conductor, Dec. 7; Fisk Jubilee Singers, Dec. 21; Winifred Heidt, mezzo-soprano, formerly of this city, who holds a scholarship with the Metropolitan Opera Association, Jan. 4; Percy Grainger, composer-pianist, Jan. 18; Samuel Sorin, pianist, Feb. 1; Ilya Schkolnik, violinist, Feb. 15, and a soloist to be announced on March 1.

Michigan WPA Symphony Led by Poole

The Michigan WPA Symphony Orchestra, one of the units of the Michigan WPA Music Project, began the season of 1940 and 1941 on Nov. 6. Concerts will continue through the middle of April. The orchestra, composed of some 70 musicians, is conducted by Valter Poole. Mr. Poole, who studied at the New England Conservatory of Music, and the Paris Conservatory, is a regular member of the Detroit Symphony.

He has arranged an interesting series for the 1940-41 season, which will be played in the main auditorium of the Detroit Institute of Arts, seating approximately 1,200. The soloists will include: Florence Price, composer and pianist; Celeste Cole, soprano; Katherine Ruth Heyman, pianist and authority on the works of Scriabin; George Miquelle, principal cellist of the Detroit Symphony Orchestra; Evelyn Gurvitch, Edward Bredshall, and Johana Harris, pianists. Since this orchestra is supported by the Federal Works agency, no soloist receives any remuneration whatsoever.

"First-times" Planned

This series will list many "first times" in Detroit, including a Choral Prelude by Bach-Ormandy, piano concerto and symphony by Florence Price; Divertimento for string orchestra by Bela Bartok, Symphony No. 5 by Shostakovitch, Symphony in One Movement by Samuel Barber, Cello Concerto by Honegger, the Rio Grande by Lambert, Six South American Dances by Alberto Williams, Fantasy in C Major for piano, chorus and orchestra by Beethoven, Third Piano Concerto by Prokofieff, and Chapultapec by Chavez.

VICTOR KOLAR,
resident conductor of the Detroit Symphony Orchestra.

In addition to the six concerts at the Detroit Institute of Arts, four Tuesday evening concerts through January will be given at the Jewish Community Center, as well as the annual all-Bach program, played every spring, and sponsored by the Detroit Chamber Music Society. The orchestra also gives many educational concerts in the schools of Detroit, and the surrounding territories; radio broadcasts each week from WMBC, Detroit, and from WCAR, Pontiac.

Music Festival Plans

Early in 1941 a Music Festival will be given by the orchestra, presenting works by Roy Harris. The Wayne University Symphonic Band, under the direction of Graham T. Overgard, will appear on this program, playing the Concerto for Piano and Concert Band, featuring Johana Harris. On this program Harris' American Folk Song Symphony will also be presented with a chorus of 300 voices.

The Michigan Music Project, having close to 300 musicians on the rolls in the Detroit area alone, is under the supervision of Herbert Straub, District supervisor and vice-president of the Detroit Federation of Musicians.

Lansing Orchestra Presents Visiting Artists

LANSING, MICH.—The Lansing Symphony Orchestra, founded in 1930, was completely reorganized in 1939. Made up of eighty-two players, professional, semi-professional, and amateur, it includes persons of all professions. Only the concertmaster and the three first desk men receive salaries, while the rest give their services without remuneration.

Two rehearsals are held weekly and four concerts are presented each season. Donald Dickson, baritone, was the soloist of the opening concert, and Sigurd Rascher, saxophonist, will be the guest artist for the concluding one on April 22. The Dec. 3 concert will feature Edward Simons, concertmaster, as soloist; and the February program will present two young soloists selected by the board and conductor. With Dr. Pedro Paz of Olivet College Music School, also head of the Olivet Symphony Orchestra, as conductor, all concerts are held in Eastern High School Auditorium, seating 1,660. The orchestra is supported by the Lansing Symphony Association, Inc., whose members pay annual dues of one dollar. From this group a rotating board of twelve is elected. Other support is derived from the sale of tickets, program advertising and occasional contributions.

Olivet, Mich., College Orchestra to Honor Sibelius

OLIVET, MICH.—The Olivet College Symphony Orchestra, founded in 1921 by Dr. Pedro Paz its present conductor, has between 40 and 50 players drawn from a student body of less than 300. Rehearsing every school day for two hours, the group has attained a standard of artistic performance which makes it possible to present six or seven concerts of professional calibre each year.

The organization is self supporting, furnishing all its own music, soloists, programs, and all the instruments not owned by the players themselves.

During several years programs have been given in Grand Rapids, Detroit, Lansing, Benton Harbor, and smaller communities in the state. Annual broadcasts over the NBC network for the past seven years were sponsored by Aubrey Ashby, vice president and general counsel of the National Broadcasting Company. Local concerts are given in the College Chapel, seating 500. The opening program of the season was an all-Brahms one, featuring Howard Silberer, pianist, as soloist in one of the concertos. On Dec. 5 the orchestra will commemorate Sibelius' 75th anniversary with a program of his works. The manager of the orchestra is Ellsworth M. Peterson, and the secretary-treasurer, Mary A. Wright.

Grand Rapids Mich. Ensemble Under New Conductor

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra, founded in 1923, will present seven concerts this season under the direction of its new conductor Thor Johnson. The concerts, began in October at the Civic Auditorium, seating 5,200, and will conclude on April 18. The orchestra of eighty-two, comprises both professionals and amateurs. It is supported by the sale of tickets and private contributions and outside soloists are engaged. Hugh Macmillan is the business manager.

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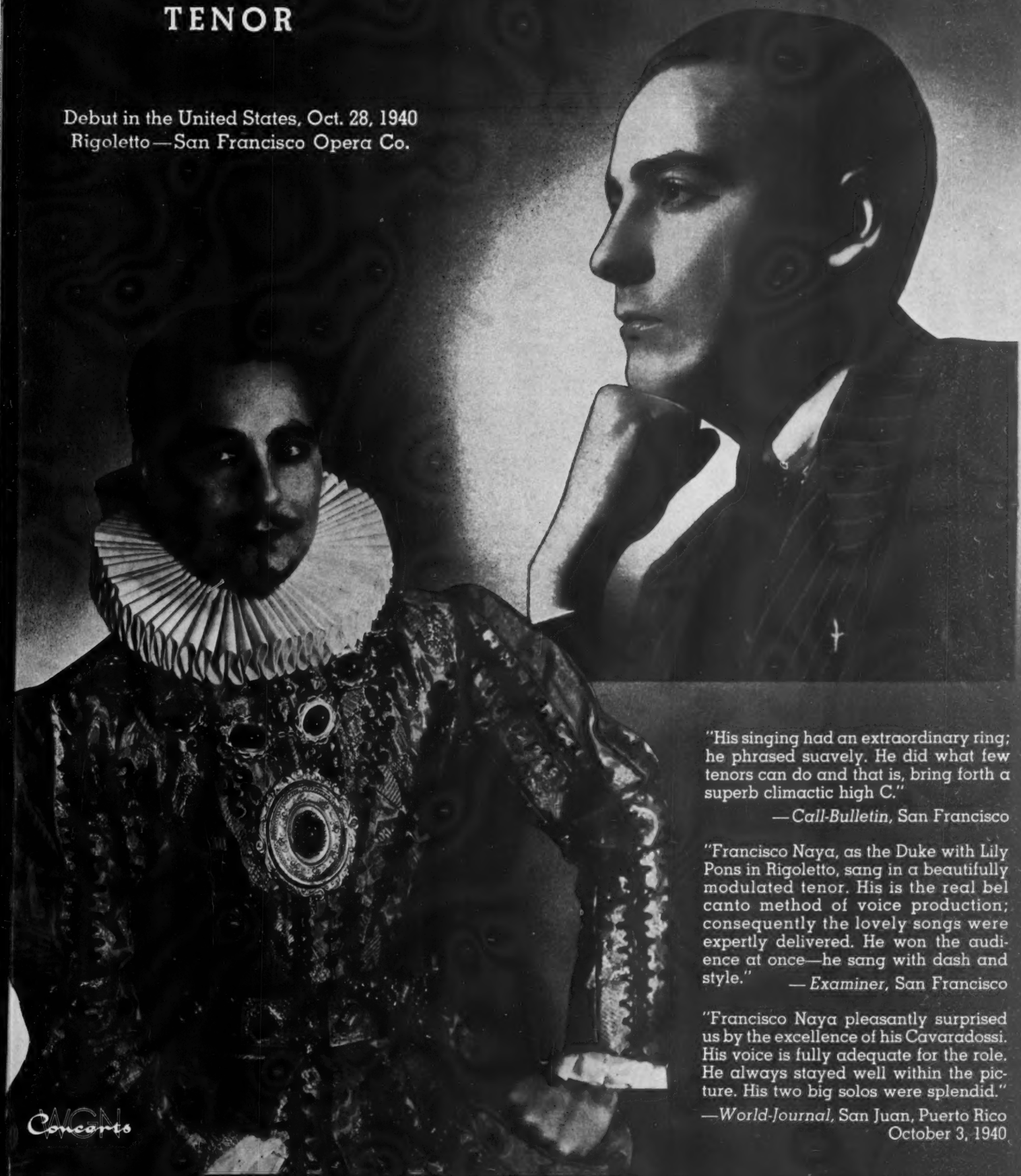

"His singing had an extraordinary ring; he phrased suavely. He did what few tenors can do and that is, bring forth a superb climactic high C."

—*Call-Bulletin*, San Francisco

"Francisco Naya, as the Duke with Lily Pons in Rigoletto, sang in a beautifully modulated tenor. His is the real bel canto method of voice production; consequently the lovely songs were expertly delivered. He won the audience at once—he sang with dash and style."

—*Examiner*, San Francisco

"Francisco Naya pleasantly surprised us by the excellence of his Cavaradossi. His voice is fully adequate for the role. He always stayed well within the picture. His two big solos were splendid."

—*World-Journal*, San Juan, Puerto Rico
October 3, 1940

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Indianapolis Features Native Works

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra opened its fourth season as a major symphony orchestra under the baton of Fabien Sevitzky, playing on Nov. 15 and 16 the first of ten pairs of Friday afternoon and Saturday evening subscription concerts in the Murat Theatre.

The 1,937 seating capacity of the auditorium is all but sold out for the Saturday subscription concerts, and the Friday concerts are slightly over two-thirds sold for the season. These figures represent a substantial increase over attendance records for the past three years. Six soloists are included on the subscription concerts under Mr. Sevitzky's direction: Marjorie Lawrence, soprano; Josef Hofmann, pianist; Abram Chasins, pianist; Jascha Heifetz, violinist; Mildred Dilling, harpist; Igor Gorin, baritone. Ferdinand Schaefer, founder and now conductor emeritus of the orchestra, will make his annual appearance as guest conductor.

The orchestra presents a series of five Sunday afternoon popular concerts and two children's concerts in addition to the subscription concert series, and four children's concerts played in the auditoriums of the public high schools. Plans are also under way for a mammoth children's concert to be given some time in December in an 8,000 capacity auditorium.

During the season, Mr. Sevitzky will conduct the orchestra and the Indianapolis Symphony Choir in several combined appearances, probably performances of opera in concert form. Elmer A. Steffen, K.S.G., is conductor of the choir, which is independently organized and supported, but closely connected with the orchestra in its work.

Franklin Miner, manager of the orchestra, on Nov. 1 announced an incomplete tour schedule, which included concerts in Bloomington, Lafayette and Terre Haute, Ind.; Champaign and Chicago, Ill.; Dubuque, Ia.; Manitowoc, Wis.; Sandusky, O.; Ithaca and Binghamton, N. Y.

The Indianapolis Symphony Orchestra, which existed as a semi-professional cooperative organization for seven years before Mr. Sevitzky assumed its leadership, is composed of 85 union musicians. It is supported by private contributors who numbered approximately 275 for its first three years and now, for the next two seasons, number about 950 contributors. It is maintained and operated by the Indiana State Symphony Society, Inc., whose president is William H. Ball of Muncie. It has a Women's Committee, headed by Mrs. Charles Latham, Indianapolis, with 22 units organized and active in Indiana cities outside Indianapolis: Bloomington, Brazil, Columbus, Crawfordsville, Frankfort, Franklin, Greencastle, Greenwood, Hartford City, Kokomo, Lafayette, La Porte, Marion, Martinsville Muncie, New Castle, Plainfield, Richmond, Shelbyville, Terre Haute, Union City, and Wabash.

American Works Featured

Mr. Sevitzky has twice been nationally honored for his work for American composers. Since he came to this country in 1923 (he received full citizenship in 1928) he has included an American composition on every program he has conducted, whether with his own organizations or his appearances as guest conductor on the Continent, in Canada or with other American orchestras. In his work to bring musical appreciation to his adopted state, Indiana and to honor deserving Hoosier musicians whenever possible, he held an Indiana Young Musicians' Contest last year, the winner of which appeared as soloist with the Indianapolis Symphony Orchestra. In collaboration with the Indiana Federation of Music Clubs, Mrs. Frank W. Cregor president, plans are being made for an Indiana composers' contest in honor of the 125th anniversary of Indiana's statehood. The winning composition would be scheduled for performance by the orchestra in December, 1941.

Mr. Sevitzky annually presents a number of world premieres, usually by American composers. Among local novelties on the 1940-41 list are: Prelude to Holiday by Arthur Benjamin; Krazy Kat by John Alden Carpenter; Symphony No. 6 in F Minor by Frederick Converse; Escapade by Carl Eppert; Christmas Poem by Frances McCollin; Two Fantasies by Henry Cowell; and a Fugue by Arcady Dubensky. Emerson Whithorne is writing, at Mr. Sevitzky's behest, a composition for performances this year.

Photo by E. M. Miller, Jr.

INDIANAPOLIS ATTENDS THE SYMPHONY.

Franklin Miner, third from left, manager of the Indianapolis Symphony Orchestra, and three members of the board of directors of the Indiana State Symphony Society, William H. Ball, president; Dr. G. H. A. Clowes, vice-president, and Louis Schwitzer.

Indiana Music Aided by Terre Haute Orchestra

TERRE HAUTE, IND.—Under the baton of Will H. Bryant, associate professor of music, the Terre Haute Civic and Teachers College Symphony Orchestra gave the first of three evening concerts on Nov. 12 with Thomas Richner, pianist, and Lois White Eck, local soprano as soloists. On Jan. 28 Harry Farbman, violinist and another local vocalist will appear. The third evening concert will be on March 25 with Donald Dame, tenor, and a local pianist, Myrle Zaring Turner, as soloists.

On the morning of Dec. 14 the orchestra will give its first Children's Concert, offering a dramatic reading of Peer Gynt.

On the morning of March 1, the orchestra will play another children's concert, when the Dittersdorf Symphony in F major will be given, with analysis and instrumental explanations.

The orchestra consists of 65 professional and amateur musicians, coming together once a week from towns within a radius of 30 miles. Seven counties are included. The orchestra exchanges music with the symphony at South Bend, and at North Manchester, also with the State Music Project at Indianapolis. It was the pioneer in introducing works by State composers.

Ft. Wayne Orchestra in 9th Year

FORT WAYNE, IND.—Marking its ninth season, the Fort Wayne Civic Orchestra, under the direction of Gaston Bailhe, will present its usual season of concerts with outstanding soloists. With the last concert usually scheduled for March, performances are given at the Shrine Auditorium, seating 2,500. The ninety-five-piece orchestra is supported by subscription and contributions. Walter H. Flaig is the business manager.

Flint Community Association a Pioneer

Founded in 1917, It Sponsors Opera, Orchestra, Chorus

FLINT, MICH.—The Flint Community Music Association, organized in 1917, sponsors the Flint Symphony Orchestra, the Flint Civic Opera and the Choral Union. The Association began its activities with the Flint Choral Union, organized in 1913, and taken over as a nucleus. The Board of Education of Flint has been cooperating with the association in furnishing the rehearsal halls and some of the concert auditoriums.

The Choral Union membership is recruited from all parts of the city and varies from 150 to 300 singers. Messiah is presented every Christmas and usually another work in the spring. Recently the Union has also been presenting opera with outside soloists.

The Civic Opera Association evolved out of the Opera Society, organized by local artists with the latter providing the soloists, the Choral Union, the chorus, and the orchestra, and the orchestral ensemble. The Civic Opera developed into a company comprising 140 persons. Next February it will celebrate its tenth anniversary with productions of La Traviata, Faust, and Samson and Delilah.

Orchestral Schedule

The Flint Symphony Orchestra, now in its twenty-third season, is under the direction of Dr. William Wellington Norton, who also conducts the opera. With 100 players, including professionals, amateurs and students, it presents four concerts each season, one noted soloist participating at the only paid concert. This year Jessica Dragonette will be heard on Dec 6.

The Norton Male Chorus of sixty men is another group conducted by Dr. Norton. Numerous other musical activities are connected with the Community Music Association, which also cooperates with other musical organizations in common cause.

Michael Bartlett in Operetta, Radio and Concert

Michael Bartlett, tenor, appeared in the two-week engagement in Detroit of the Shubert production of Dubarry and will be heard in Chicago in a similar engagement. On Dec. 13 Mr. Bartlett is soloist at the Christmas concert of the Brooklyn, N. Y., Chaminade Club. He concludes the Diaz Afternoon Musicales at the Hotel Pierre, New York on Jan. 15. Concert and radio engagements follow including an appearance on April 25 at the final concert of the Teaneck, N. J., Symphony Orchestra.

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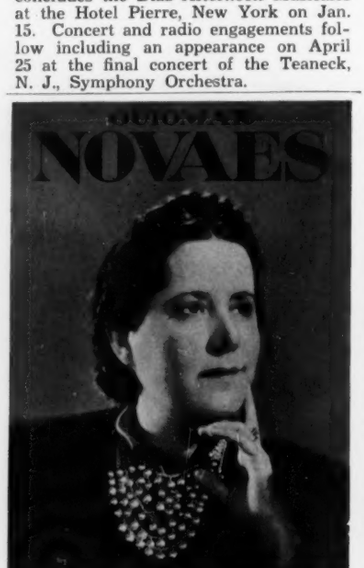

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Photo by Geoffrey Landesman, Cleveland

New York's Fall Dance Season Reviewed

(Continued from page 8)

Rousseau's "Peeve"

As incontestable proof that human nature has not changed through the centuries, we may mention the complaint of Rousseau who, in the Dictionary of Music (1767) grew very heated about the predominance of operatic ballets in his time. It appears that most people went to the opera to see (and loudly discuss) the pulchritudinous examples of feminine charm on the stage.

That however, had been going on over a hundred years before Rousseau's Dictionary—since Jean-Baptiste Lully, the most important French personage of his century in all that pertained to absolute music, opera and ballet, had more or less codified all pre-existent ballet rules and had made Paris the center of choreographic creation in Europe. His importance cannot be underestimated; it was he who insisted upon ballet being woven around a concrete story rather than being a suite of disconnected dances. (Not that this was entirely unprecedented; the English and Italian masque had utilized dances built around some hazy skeleton of an allegorical plot.)

The Birth of Ballet

However, it was, roughly speaking, not until the collaboration of Gluck and Jean Georges Noverre that ballet as we are familiar with it came into being. There is found one of the first instances that a great choreographer and a great musician worked on equal artistic terms. Moreover—and this was a great advance—they tried to make the ballets part of the operatic action. Noverre succeeded in getting rid of the conventional mechanical and allegorical rules of ballet. He developed miming and is known as the father of the Dramatic Ballet. Previously, as in Lully's Cadmus and Hermoine, for example, the object was merely to provide a pleasant interlude, with utter disregard for the exigencies of the operatic libretto.

Of course, ballet did not immediately emerge into the straight and narrow of unswerving artistic purity. French and Italian operas continued to attach great importance to ballet-importance out of all proportion to the plot. Meyerbeer and Scribe always managed to drag in something: who can forget the ballet in Robert le Diable, where the perjured nuns rise from their graves? Berlioz was called upon to orchestrate Weber's Invitation to the Dance, which was inserted as a ballet in Der Freischütz. In Russia the ballet has always been important. Most modern composers, on the other hand, adopt Gluck-Mozart-Wagner principles, and introduce dances only when the action calls for them.

Portrait by Louis Melançon, N.Y.

CHOREOGRAPHER ANTONY TUDOR TURNS HIS BACK on the corps to look over the music for Jardin aux Lilas, seen in the opening week of the Ballet Theatre's season at the Civic Opera House, Chicago.

Paganini Premiered

The original Ballet Russe continues to brighten the Fifty-first Street Theatre and promises to do so for an indefinite while. One of the reasons for the company's success is a certain prevailing freshness and sincerity—a one-for-all-and-all-for-one attitude—in which the individual is not placed on a pedestal to the detriment of the artistic unity of the whole. But while the Ballet does not boast a long list of outstanding names there are some that warrant close attention. Tatania Leskova, Alexandra Denisova and Genevieve Moulin already possess exacting techniques, and it is just a matter of time until they develop into mature ballerinas. Among the more familiar names, Tatiana Riaboushanska reveals vital dramatic and lyric qualities coupled with outstanding virtuosity; Tamara Toumanova and Irina Baronova have the making of excellent artists, but the former has as yet to iron out some angularity, while the latter would do well to shed her Hollywood pose.

Up to now three choreographers—Fokine, Balanchine, and Lichine—have had premieres of their ballets. Beyond all doubt Fokine's Paganini, set to Rachmaninoff's Rhapsody for Piano and Orchestra on a Theme by Paganini, is one of the finest works of its kind. Fokine, the man who revolutionized ballet almost four decades ago, the creator of L'Oiseau de Feu, Daphnis and Chloe and scores of others, still continues to be the greatest choreographer of our time. In the present work the choreographer has attempted to portray the tormented soul of the great violinist, and has succeeded so well that it is difficult to describe the gripping qualities of the presentation. Among the soloists, Dimitri Rostoff as Paganini deserves unstinted praise. Tatiana Riaboushanska, as a Florentine beauty, is all that the title implies and also is, one hastens to add, a superb dancer. Alexandra Denisova, as the Divine Genius, and Tamara Grigorieva, as Guile, were exceptionally well cast.

Cinderella Proves Sumptuous

Cinderella may also be added to Fokine's honor list. Although designed expressly for children, we venture to say that adults will to a large extent occupy the seats of the younger generation at its presentations. The story, of course, is based on the fairy tale, and again Riaboushanska brings the central character to life. H. Algeroff and Marian Ladre were made up to make a perfectly repulsive pair of Ugly Sisters, while Tamara Grigorieva as the Good Fairy and Paul Petroff as the Prince furnished the necessary elegance. Mention must be made of Frederic d'Erlanger's musical score, which lends itself admirably to the action.

Protée, the second of Lichine's works to be presented, does not rank with Graduation Ball. In some respects vaguely suggestive of Afternoon of a Faun (also Debussy), the present work deals with five maidens who pray for the appearance of the God in order to learn their destinies. Another ballet new to this company, Balanchine's Cotillon, can hardly be called his best work, being nothing more than the title states. However, it is set to an interesting score by Chabrier, and is well danced by Toumanova, Riaboushanska, Petroff, Jasinsky and the corps de ballet.

Unaccustomed as we are to praising ballet orchestras it is hard for us to express our admiration for what Antal Dorati has done. The mere fact that one does not have to shudder at the mention of a ballet orchestra playing Rachmaninoff's Variations on a Theme by Paganini speaks for itself. Mr. Dorati, with the present orchestra, has been one of the most important factors of the present company's success. Other notable, and equally important contributions, are Yola Miller's lighting and the excellent scenery and costumes by artists too numerous to mention at this time.

And finally, a suggestion to the management. Most musical events prohibit seating during performance; why can't you?

Book Review

Dancer's Almanac and Who's Who, 1940. Edited and published by Ruth Eleanor Howard. 204 pp.

A handsomely bound volume which contains biographical sketches of American twentieth-century Dancers, Teachers and Teacher Organizations, Dance Companies and Dance Productions 1939-1940. It is elaborately illustrated and should prove enjoyable reading for all dancers.

Modern Methods Aid Kalamazoo Symphony Has Nursery for Patrons' Children

KALAMAZOO, MICH.—The Kalamazoo Symphony Orchestra was founded in 1921 by Mrs. Harry M. Snow, who remains its business manager. Consisting of a personnel of eighty-five musicians, some of amateur standing, the orchestra gives seven concerts a year, beginning in October and concluding in April. The concerts, presented at the Central High School seating 2,625, usually feature four outside soloists. One concert is devoted to a resident soloist, one to the winner of a contest held in the fall, and one is entirely orchestral.

The organization is supported by the sale of tickets, subscriptions and program advertising. The Women's Committee of 590 members and the Junior Auxiliary, with eighty members, aid with scholarships to the amateurs of the ensemble and in many other ways. The conductor is Herman Felber of Chicago, who comes to Kalamazoo for the weekly rehearsals.

Excellent features of the city's cultural life are the free appreciation talks which the orchestra offers, and the free monthly rehearsal concert for the public school children. For the parents who come to the concerts, who have no one with whom to leave their children, a room is set aside for the youngsters in the concert building and equipped with competent counsellors and games for their amusement. The 2,000 who attend regularly can under these conditions certainly enjoy the music the more. H. S.

Mexico's Orquesta Sinfonica Plans Summer Series

MEXICO CITY, MEX.—The Orquesta Sinfónica de México, composed of 96 musicians of which 91 are Mexican born, was founded in 1928 by Carlos Chávez, its present conductor and musical director. In various seasons the orchestra has been conducted by guests: Stokowski, Ansermet, Klemperer, Monteux, and last season by Igor Stravinsky. Guests will again be named next March.

The regular season takes place in Mexico during the summer. The coming season will open on June 6 and will consist of 12 pairs of concerts (Friday night and Sunday morning) at the Palace of Fine Arts, seating 2,000. The programs will contain, as usual, both classic and modern music. Works of Mexican and South American composers will also be presented.

In addition to the regular programs the Orquesta Sinfónica will give 4 concerts at low prices and also 4 free concerts for children. At these, will be presented a choral ensemble of children selected by Mr. Chávez from various public schools. A special repertoire will be developed for this purpose.

Ricardo Ortega is general manager.

Norfolk Symphony a Leader

NORFOLK, VA.—The Norfolk Symphony Orchestra, Henry Cowles Whitehead, conductor, was founded in 1921. The ensemble of sixty-five gives five regular concerts and one for young people at the Municipal Auditorium, accommodating 2,000. Guest artists appear.

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Metropolitan Opera Association

ANOTHER banner season. After a summer spent singing the romantic tenor lead of "The Bartered Bride" at Central City, Colorado—with an appearance as soloist with the Toronto Symphony Orchestra on the way back to New York—JOHN CARTER has begun the most brilliant schedule so far in a career consistent for sensational advancement. This comprises his *first coast to coast concert tour*—including a return to Toronto—*radio engagements*, started off with his Mutual broadcast from Chicago in November—and his *third season with the Metropolitan Opera Association.*

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Milwaukee Municipal Music Program Expands

By JUSTIN McCARTHY

MILWAUKEE, WIS.—With a revitalized production of two grand operas, the newly launched Milwaukee Municipal Music Association opened what its sponsors hope will prove a career of significant accomplishment in American music.

Carl F. Zeidler, musician-Mayor of this city, who aims to help Milwaukee regain its standing as a musical center, heads the membership of the new association. Giovanni Martinelli, Metropolitan Opera tenor, before appearing in the association's first production, recently spent three days in Milwaukee, attended several meetings in behalf of the project, and gave his encouragement to the organization work.

Members include leading Milwaukeeans long associated with successful community ventures, among them being Edmund Gram, Archie Tegtmeyer, Rudolph Hokanson, V. Dahlstrand, who heads the music unions here; Mrs. Clinton M. Barr, educator; socially prominent Mrs. Frederick L. Sivyer; T. R. Huston, Emma C. Fink, and numerous others.

The primary aim of the association is "to unite the work of existing units of local talent so that musically gifted persons may have a chance to gain experience and the public may enjoy competent recreations of opera at cost of a theater ticket to a play." The first production at Pabst Theatre, on this basis, paid for itself and left a surplus. The house was packed.

The association membership has placed handling of the project in the care of persons of practical experience. The executive director is Raymond E. Mitchell, former west coast correspondent at Hollywood for Musical Courier, who is also a composer and coach. The conductor is Milton Rusch, for ten years director of the Young People's Symphony Orchestra here, a graduate body for symphony players of several public school orchestras, and for five years director of this city's popular midsummer music festivals. The theatre direction is presided over by Diana Gaylen, Hollywood soprano, who toured the country many times in Shubert light opera leads. The choruses are trained by John Anello, head of opera choruses here, and suggested as master by Mr. Martinelli.

Photo by Klein

MILTON RUSCH,
musical director, Milwaukee Municipal Grand Opera, Inc.

The tenor gave a superb performance as Canio in Pagliacci and had to reply to applause a dozen times at the close.

DIANA GAYLEN,
Production director, Milwaukee Municipal Music Association.

Robert Stack (who for example has waited four years in a professional company for a major part), and Mildred Cable, protégé of Mme. Sembrich, won approbation in other parts in Pagliacci and Cavalleria Rusticana.

New Sinfonietta Shows Enterprise

A new organization that has proved its quality in a remarkable measure is the Milwaukee Sinfonietta, sponsored by the Friends of Music. Bruno V. Bitker, is president, Mackey Wells, vice president; A. S. Puelicher, treasurer, and Adele V. Holtz, secretary. Harold M. Mottram is business manager. All are persons widely known to Milwaukee. Choice of conductor is Julius Ehrlich, for many years an orchestra leader in Germany and until a year ago in Leningrad. Dr. Ehrlich has established himself as a thorough master and made the 35-piece orchestra something of a musical sensation here. All concerts have been well attended.

Many of his programs have given hearings to works unknown even to America. One of these numbers was a D major Sinfonie by H. J. Rigel, eighteenth century composer, which Dr. Ehrlich unearthed in Amsterdam. Other features of a recent concert was a Russian folk song group, never before heard in America, sung by Sonia Sharnova, contralto of the Chicago Opera Company. Miss Sharnova won an ovation for the intense depth of expression of the characteristic quality of the songs she achieved.

Other Resident Groups

The Arion Musical Club continues its 100-year-old career with concert oratorios, and presentation of leading musicians. A recent recital it sponsored by Grace Moore drew 3,000 to the city Auditorium. Ethel Koch is secretary. Alfred Hiles Bergen leads three choruses, with soloists. The Polish Fine Arts club, besides two or three opera performances yearly, sponsors the Society of Musical Arts, which presents many worthy young musicians in a leading hall every year.

Besides the Chicago Symphony orchestra series of ten concerts, Milwaukee enjoys a series of symphony concerts by the Federal Wisconsin Symphony orchestra. The conductor is Dr. Sigfrid Prager, of Madison, Wis. The guest conductor has been Jerzy Bojanowski. Soloists are presented.

The impetus which Mayor Zeidler has given musical projects has inspired music workers with a zeal which promises to help largely to realize his ambition to make music a vital community activity. Composers, for example, are encouraged. It is hoped some of the six symphonies by Carl Eppert, which other cities have heard, may be repeated in Milwaukee soon. Frederick Stock, it is understood, is scheduled to play his Symphony of the Land at a Chicago Symphony concert.

Gallo Opera Forces Tour to Coast

Now engaged in its 30th annual transcontinental tour, Fortune Gallo's San Carlo Opera Company, following a brief holiday around Christmastide, will visit Southern cities before starting for the West Coast where several engagements will be fulfilled and then go to Northwest and Western Canada.

The tour was inaugurated in October at Wheeling, W. Va., and included a two and a half week season in the Auditorium Theatre, Chicago. The company then went to Detroit, Milwaukee, Grand Rapids and Mount Pleasant, Mich., for engagements.

Washington, D. C., will open the Southern tour, the company appearing in the National Theatre. The West Coast visit includes a two and a half week season in San Francisco and appearances also in Los Angeles. Following the Canadian appearances, a spring season is scheduled for Chicago.

Carlo Peroni is observing his nineteenth season as musical director of the ensemble. Louis Raybaut remains as stage manager. Mr. Gallo has added several new artists this year to the personnel. Principals this year are:

Sopranos: Lucille Meusel, Hizi Koyke, Mobley Lushanya and Leola Turner.
Mezzo-Sopranos: Hilda Kosta, Marie Powers, Charlotte Bruno and Flora Shennan.
Tenors: Sydney Rayner, Aroldo Lindi, Dimitri Onofrei and Rolf Gerard.
Baritones: Mostyn Thomas, Mario Valle, Ivan Petroff and Stefan Kozakevich.
Bassos: Harold Kravitt, Richard Wentworth and Fausto Bozza.

A half-million opera lovers attend the San Carlo Opera performances during each annual transcontinental tour, Mr. Gallo estimates.

Stephan HERO *Violinist*

Hilda OHLIN *Soprano*

Giuseppe Balestrieri *Tenor*

Ardelle WARNER *Contralto*

Marianne KNEISEL *String Quartet*

Arthur LOESSER

Beryl RUBINSTEIN *Solo* and *Duo-Pianists*

Mildred HUNT *Flutist*
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Joyce Barthelson *Conductor*
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Dorothy BAKER *Soprano*

Myron TAYLOR *Tenor*

Frances HALL
Rudolph GRUEN *Duo-Pianists*

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Minneapolis Orchestra and Choruses Advance Art

By EARLE G. KILLEEN

MINNEAPOLIS, MINN.—The Minneapolis Symphony Orchestra, under the direction of Dimitri Mitropoulos for the fourth season, began its 38th year with a gala opening concert on Nov. 1. Seventeen other Friday evening concerts follow with outstanding soloists. Those who have already appeared include Fritz Kreisler, violinist, Joanna Graudan, pianist, and John Charles Thomas, baritone. Artists yet to appear include Rose Bampton, soprano, on Dec. 12; Igor Stravinsky, guest conductor, on Dec. 20; Bruno Walter, guest conductor, on Jan. 3; Kirsten Flagstad, soprano, and Edwin McArthur, guest conductor, on Jan. 10; Josef Hofmann, pianist, on Jan. 17; Rudolf Serkin, pianist, March 7; Gaspar Cassado, cellist, March 14; Nathan Milstein, violinist, March 28; Dorothy Maynor, soprano, April 4; and Ezio Pinza, basso.

Other events include a special concert with Kirsten Flagstad and Edwin McArthur, on Jan. 11; Brahms' Requiem in the regular series on April 10; Grace Moore, soprano, on April 13; and Alec Templeton, pianist, in a benefit performance for the Symphony Orchestra Pension and Retirement Fund.

There will be five Sunday afternoon Twilight Concerts, the remaining ones to be given on Dec. 8, March 2, 23, and April 6. Three Young People's Concerts will also be presented under the auspices of the Young People's Symphony Concert Association.

Concerts in Other Cities

The twenty-eight out of town concerts will take the orchestra over large areas of the country, covering the middle west, south and north. The first concert out of Chicago will be heard in Ann Arbor, Mich., on Jan. 28. This will be followed by Bay City, Mich., on Jan. 29; Toledo, O., Jan. 30, 31; Columbus, O., Feb. 1; Nashville, Tenn., Feb. 3; Birmingham, Ala., Feb. 4; Columbus, Miss., Feb. 5; Montevallo, Ala., Feb. 6; Montgomery, Ala., Feb. 7; New Orleans, La., Feb. 9, 10; Houston, Tex., Feb. 11; Galveston, Tex., Feb. 12; Dallas, Tex., Feb. 13; Denton, Tex., Feb. 14; Urbana, Ill., Feb. 18; Springfield, Ill., Feb. 19; Davenport, Ia., Feb. 20; Cedar Rapids, Ia., Feb. 21; Omaha, Neb., Feb. 22; Ames, Ia., Feb. 23; Des Moines, Ia., Feb. 24; Madison, Wis., Mar. 16; La Crosse, Wis., March 17; and Winnipeg, Man., April 21.

Arthur Gaines is the manager of the Minneapolis Symphony Orchestra.

De Basil Ballet Russe Appears

The Orchestral Association of Minneapolis presented the De Basil Ballet Russe in two performances, Oct. 26 and 27, in Northrop Memorial Auditorium. Both audiences were very large and the ballets were superbly given. The orchestral part was furnished by the full Minneapolis Symphony Orchestra under the direction of Antal Dorati. Les Sylphides, to works by Chopin; Le Coq d'Or, by Rimsky-Korsakoff; The Graduation Ball, music by Johann Strauss, a new work, were presented Saturday evening. Le Mariage d'Aurore, music by Tschaikovsky, Choreartium, based on the Fourth Symphony of Brahms, and Cendrillon, by d'Erlanger, were performed Sunday afternoon.

The first program of the Minneapolis Symphony was presented in Northrop Memorial Auditorium, Nov. 1. This opening of the thirty-eighth season was without soloist, but Dimitri Mitropoulos with Mozart's overture to Don Giovanni, Debussy's L'isle Joyeuse, Ravel's Rapsodie Espagnol, and Mahler's first symphony attained such a variety of brilliant effects any soloist would have been superfluous. The orchestra, augmented for the latter work and containing several new members was not at its best, but the audience in a welcoming mood applauded both conductor and orchestra.

Kreisler is Soloist

The second symphony program, Nov. 8 was given over to Beethoven—overture to the ballet Prometheus, the fourth symphony and the concerto for violin ,which Fritz Kreisler interpreted with mature mastery. In the orchestral accompaniment, Mitropoulos achieved a subtle magic which almost outshone any other part of the program. The symphony was cleanly but not pedantically outlined, and the orchestra seemed better balanced and definitely more accurate. Both conductor and soloist were recalled many times.

The third program, Nov. 15, introduced Joanna Graudan, pianist, to the symphony audience. She made of Chopin's second concerto all that a superior musical mind and a perfect technic can produce; her performance may frankly be called an artistic triumph. Encores were granted. And again Mitropoulos aided the artist with one of those uncanny accompaniments. The fourth symphony of Schumann was finely integrated; no single opportunity was neglected to animate it rhythmically. The Ballet suite arranged by Mottl from Lully excerpts was performed with careful regard for outline. The concert was somewhat old fashioned but soloist, conductor and orchestra were given an ovation.

Choral Groups Outline Plans

The University Chorus of the University of Minnesota under the direction of Earle G. Killeen is rehearsing Pierné's The Children's Crusade for a performance in Northrop Memorial Auditorium, Feb. 23. This organization of over 200 university students will have the cooperation of the Minnesota Symphony Orchestra and a large chorus of children from the Twin Cities. The chorus will also be heard April 10 in Brahms' Requiem with the Minneapolis Symphony under the direction of Mitropoulos.

The Bach Society of the University of Minnesota, Donald Ferguson, director, plans another Bach Festival early in May which will consist of two choral programs, one orchestral and one organ.

The Odin Club, Frederick Wick, conductor, is busily rehearsing for its annual concert in the Lyceum Theater, Jan. 18. Suzanne Robinson, Norwegian-American soprano, has been engaged for this concert.

The Apollo Club under the direction of Wm. McPhail will again sing four concerts in the Lyceum Theater, Dec. 10, 11, and April 22, 23. James Melton is the assisting artist for the first series.

The Cecelian Singers, Thure Frederickson, conductor, will give its annual concert in the Lyceum Theater, Nov. 26.

The Minneapolis A Cappella Choir, under the direction of George Hultgren is rehearsing for a concert in the Lyceum Theater early in March.

Duluth Players Are Civic Asset

PAUL LEMAY,
conductor, Duluth Symphony Orchestra.

DULUTH, MINN.—The Duluth Symphony Orchestra, organized eight years ago by a group of musicians who played because they loved music, has become one of the city's most valuable assets. Originally numbering forty musicians, it has grown to eight-five members. It has won community support, backed by a Maintenance Fund raised by private contributions, supplemented by the revenue from the sale of season tickets and box office admissions.

Paul Lemay, conductor, has been with the orchestra since its inception and has been greatly responsible for the growth and progress of the orchestra, and for the position it holds today. The affairs of the orchestra are guided by the board of directors, consisting of thirty public-spirited citizens under the name of the Duluth Symphony Association, Inc., F. Rodney Paine, president.

Noted Soloists Engaged

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(*Please turn to page* 64)

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Duluth Orchestra's Schedule

(*Continued from page 62*)

each year plays several out-of-town engagements. The eighth season was ushered in on Nov. 1, with the opening concert dedicated to Paul Lemay and the orchestra. Artists to appear this season are Dorothy Maynor, Josef Hofmann, and Lawrence Tibbett. At the January concert three members of the orchestra will appear in solo roles. The season will close May 9.

Each year has seen a steady increase in attendance, with audiences ranging from 2,500 to 3,000. The season ticket subscriptions for the 1940-41 season showed a marked increase over last year. While the orchestra is composed mainly of professional musicians, they are supplemented by a number of semi-professional musicians and advanced students.

Folk Song Orchestrations Heard

As in the past, Mr. Lemay will present several American works during the season. While conducting the San Francisco Symphony this past summer, Mr. Lemay introduced several American folk songs orchestrated by various American composers, and several of them will be heard this season, such as Raftsman's Dance, a Mississippi folk tune; Fishermen's Overture, based on sea chanteys of Grand Banks fishermen; Liza Jane, and others. At the January concert the orchestra will perform a suite on Paul Bunyan written by William Bergsma, who will conduct his composition. The classics will also be well represented during the season.

The opening concert on Nov. 1 included the Overture to Semiramide by Rossini; The Pleasure Dome of Kubla Khan by Griffes; Peter and the Wolf by Prokofieff, and the Dvorak symphony, From the New World. The Nov. 22 concert included the Overture to Egmont by Beethoven; Symphony No. 1 by Schumann; The Sorcerer's Apprentice by Dukas; and Pomp and Circumstance by Elgar. Dorothy Maynor was the guest artist. On Dec. 15 the orchestra and the Duluth Symphony Chorus of 300 voices and four well-known soloists will present Handel's Messiah.

Young People's Orchestra Formed

A Young People's Symphony Orchestra of seventy-five musicians, under the direction of Mr. Lemay, has been organized this year, and will serve as a training ground for entrance into the senior symphony. Another new organization, composed of key men of the symphony, will make its debut on Dec. 1 in the first of a series of chamber music recitals.

Robeson Opens Minneapolis University Series

MINNEAPOLIS.—An "S. R. O." house greeted Paul Robeson as an audience of 5,000 enthusiastic listeners made the opening concert of the University of Minnesota Artists Course memorable. In Ballad for Americans by Robinson he was assisted by the Northrop Singers of the University, under the direction of Earle G. Killeen.

Clara Rockmore, assisting artist, gave Minneapolis its first hearing of the theremin as a solo instrument in the Nardini Concerto in E minor and pieces by Lalo, Ravel and Cassado. Lawrence Brown, at the piano for Mr. Robeson, and Eugene Helmer for Miss Rockmore aided in the program's success, the former adding his tenor voice in Steal Away, and Joshua fit de battle of Jericho.

The size of the audience for this concert indicates that the University Artists Course under the management of Mrs. Carlyle Scott is an assured success for the season. Helen Jepson and Richard Crooks were announced for Nov. 12. The Don Cossack Chorus was booked for Nov. 30, Jascha Heifetz for Jan. 7, Vronsky and Babin for Feb. 25 and Alexander Brailowsky for April 1. E. G. K.

St. Paul Civic Opera Giving Three Productions

ST. PAUL, MINN.—In existence since 1933, the St. Paul Civic Opera Association has already presented the first of its three scheduled opera performances this season. Herbert's Naughty Marietta was given on Oct. 9, 11 and 12, and Friml's Vagabond King and Flotow's Martha will be heard on Feb. 1, 2, 3, and April 23, 25 and 26, respectively.

The company comprises thirty-five principals, sixty-five in the chorus, thirty to forty in the orchestra and eight to twelve in the ballet. Outside professional artists are often engaged. Leo Kopp and Phil Fein, both of the Chicago Opera are respectively the conductor and the stage director. The performances take place at the St. Paul Auditorium, which seats 2,800. The maintenance of the company is entirely derived from the subscription and box office sales.

Liberty, Mo., to Dramatize Oratorios

LIBERTY, MO.—William Jewell College will present a dramatized version of St. Paul by Mendelssohn and a portion of Handel's Messiah, arranged by David Grosch of Kansas City, director of music at the college and also of the Central Presbyterian Church Choir, Kansas City. Members of the Kansas City Philharmonic Orchestra will combine with college musicians to form the orchestra on each occasion. Mr. Grosch is also the director of the William Jewell A Cappella Choir.

JOSE FIGUEROA,

Puerto Rican violinist, gives another Town Hall, New York, recital on Dec. 3 playing works of Vivaldi, Bach, Fauré, Mozart's D major concerto and shorter items of Szymanowski, Cartier-Kreisler and Sarasate. Narciso Figueroa will be at the piano. The young artist, who received the grand Sarasate Prize at Madrid Conservatory and has toured Spain, Portugal and Spanish Morocco, made his Town Hall debut last season. For 10 years he was concertmaster of Alfred Cortot's orchestra in Paris. He also was a faculty member of the Paris Ecole Normale de Musique.

Abram Chasins Opens Active Concert Season

Abram Chasins, pianist-composer, is among the artists on the recently affiliated Paul H. Stoes and WGN Concert Management, who have started an active season. Mr. Chasins, heard recently with the Boston Symphony in the Bach double concerto, with Jesus Maria Sanroma, appeared also with the National Orchestral Association. He will play the Gershwin Piano Concerto with the Indianapolis Symphony and on March 25 appears in Brooklyn, N. Y., in the Great Piano Classics series.

Emma Boynet to be Heard With Havana Orchestra

Emma Boynet, French pianist, will be soloist on Dec. 23 with the Havana Philharmonic Orchestra. Mme. Boynet recently joined the artist list of WGN Concerts.

Independence Choir Programs

INDEPENDENCE, MO.—The Stone Church, Latter Day Saints, will give its usual annual productions of Messiah and Elijah under the direction of Paul N. Craig, the former soon after Christmas.

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"Presented their offerings with refreshing musical understanding."—*—Staats-Zeitung*

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.."Vibrant and Brilliant interpretation."— *Detroit Times*

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—Staats-Zeitung

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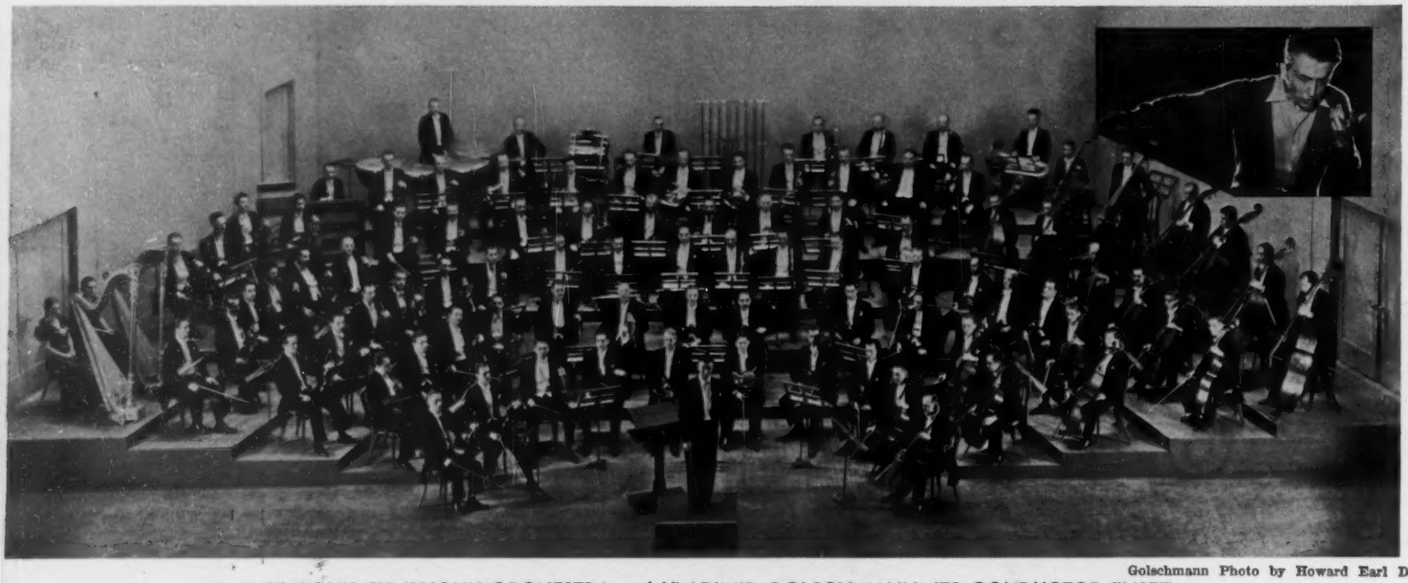

Golschmann Photo by Howard Earl Day

THE ST. LOUIS SYMPHONY ORCHESTRA and VLADIMIR GOLSCHMANN, ITS CONDUCTOR (INSET).

By OSCAR CONDON

ST. LOUIS, MO.—The St. Louis Symphony Orchestra opened its 61st season of concerts in November in the Municipal Auditorium with one of the largest opening week audiences in the history of the organization. Special significance was attached to the opening this year by the fact that it marked the beginning of Vladimir Golschmann's tenth anniversary as conductor of the orchestra.

More than 600 members of the St. Louis Symphony Society took part in a banquet honoring Mr. Golschmann on the eve of the opening of the season.

The 61st year finds the orchestra near its maximum strength, with a personnel of eighty-seven players. Few changes have been made in the orchestra during the past years, and as a result Mr. Golschmann has achieved a superb ensemble, which was immediately apparent to the audiences at the opening concerts.

Heavy Concert Schedule

During the 1940-41 season the orchestra will present over eighty concerts, approximately sixty of them in St. Louis and about twenty-five on tour through the Middle West, Southeast and Southwest. The season will end on April 8 with a special concert given in St. Louis.

In its home city the orchestra plays in the Opera House of the Municipal Auditorium, seating 3,535. Season ticket sales for the 1940-41 season remained at approximately the same level as those for the previous season, and results of the single sale for the first concert pair seem to indicate an increase in the sale of single admissions during the coming year.

The orchestra is supported by the St. Louis Symphony Society, which each year raises a Maintenance Fund to cover approximately one-half of the orchestra's expenses. This campaign is city wide, and is participated in by several hundred volunteer workers. $122,000 was raised in January for the 1940-41 season.

Eminent Artists Engaged

Among the artists who will appear with the orchestra this year are: Artur Rubinstein, Jascha Heifetz, E. Robert Schmitz, Sir Thomas Beecham, Jose Iturbi, Marjorie Lawrence, Scipione Guidi, Helen Traubel, Joseph Szigeti, Corinne Frederick, Nathan Milstein, and Igor Gorin.

A large group of novelties has been planned by Mr. Golschmann, including the first performances of Sinfonietta by Antoni Van der Voort, who won the Society's 60th anniversary $1,000 prize for an original composition; the American premiere of the Divertimento for Strings by Bela Bartok, first performances of an orchestration of music of Couperin which the Society has commissioned from Darius Milhaud, a symphony by the young American composer, Paul Creston; a Suite by Paul Nordoff, and first St. Louis performances of many works, including the Walton Violin Concerto (Heifetz, soloist), Shostakovitch's Fifth Symphony, Weinberger's Under the Spreading Chestnut Tree, Hindemith's Mathis der Maler.

The Symphony Society last June named as manager of the orchestra John S. Edwards, who during the previous year served as acting manager. The offices of the Society are in the Municipal Auditorium.

1940-41 marks the eighty-first anniversary season of the Philharmonic Society of St. Louis. In fact, should an incontestable connection be discovered between the St. Louis Philharmonic Society of the St. Louis University, founded in 1838 and the present organization, it will be the oldest symphonic orchestra in the United States. While it has been established that William Robyn was the moving spirit in both organizations, it is not known whether the present ensemble was a direct outgrowth of the former when it was founded in 1860. Alfred Hicks is the conductor. The Society has a corporate form of government, the routine business being transacted by a Board of Directors which is elected at the annual business meeting at the end of each season. Concerts are given at the Scottish Rite Cathedral which seats 4,200. The season of five or six concerts began on Sept. 30 and will conclude on May 30. Outside soloists are often engaged.

Grand Opera Plans Spring Season

The St. Louis Grand Opera Company since its inception in 1938 has been presenting a spring and fall season each year, but omitted its autumn series in 1940. It hopes to give about nine different operas next April. These will probably include Don Giovanni, La Traviata, Mignon, Samson and Delilah, Cavalleria Rusticana and Pagliacci. The last two will be sung in the Convention Hall of the Municipal Auditorium, seating 10,000. The principal singers, some twenty noted guest artists, have not yet been made known. Plans for the fall season beginning in October are also not yet complete. The company numbers 190 persons: sixty in the orchestra, eighty in the chorus and 26 in the ballet. Laszlo Halasz is the artistic and musical director, Thomas P. Martin is the assistant conductor, Walter Volbach the stage director, and Richard Rychtarik the scenic architect. A distinguished list of patrons contributes to a guarantee fund.

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Review of the World's Music
60th Year
Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York
GEORGE H. HILBERT
President
Telephones: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505 7-4506
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SUBSCRIPTIONS—Domestic $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.
Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe. Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK DECEMBER 1, 1940 No. 3204

Investigating Radio Monopoly Charges

Reports of impending action in Washington to investigate thoroughly the charges of "monopoly of talent" by the broadcasting networks have aroused widespread attention.

As a direct outcome of the Network Monopoly Committee's report, intervention by the Department of Justice is already discussed in Washington. One story has it that Assistant Attorney-General Thurman Arnold, in charge of the anti-trust investigations, may invoke the Sherman anti-monopoly laws.

Musicians whose careers and very bread-and-butter may be at stake are watching the unfolding investigation of the "monopoly of talent" charges against the two networks with deep concern.

—o—

A Movement for Home Opera

The movement launched by Milwaukee under its art-loving Mayor, Carl F. Zeidler, to regain for that city the place which it occupied in former days as a center of original musical production, is both engaging and significant.

In addition to the Milwaukee Sinfonietta, sponsored by the Friends of Music, a New Municipal Music Association has been formed, headed by the Mayor and prominent citizens.

The aim of this group is to unite the talents of local groups in the production of operas at moderate prices. This is in line with developments in various other communities. These point to the fact that, with the European operatic field cut off, and many of its musicians coming to this country, America is at last ready for the development of many small opera theatres and orchestras in even hundreds of cities.

As Giovanni Martinelli, star of the opening production of Pagliacci by the Association, told its members: "Like many other cities over America, Milwaukee, I find, now is fully prepared to go ahead and produce its own opera. As in Hollywood, where an opera company was recently launched, there are in Milwaukee symphony orchestra players and various groups, singers, choruses, dancers and theatre technicians, all fully equipped in every way. We can now have opera locally in every large city in America, as in my own native town. Without it, I never would have been able to get a start, for I would not have had a chance to do so. This is a project for all America which cries to be carried out."

That the times are propitious for such a movement, if sponsors are far-seeing, is revealed in a statement made by Robert Kohler, treasurer of the Pabst Theatre in Milwaukee, where the performances took place. He said:

"The resurgence of musical interest in part is due to hope that coming prosperity justifies musical expansion. We never had so many musical projects under way, and all seem to be enthusiastically supported. Wisconsin's payroll has increased $6,000,000; if this keeps up, music will receive continued financial support for its projects, I am confident."

That the great Middle West, one of the more conservative and substantial parts of the country, is foreseeing a musical boom period and preparing for it, should serve as a hopeful portent of a general expansion that the new industrial speed-up will set in motion in the sphere of the arts.

—o—

New Cultures for Old?

Not since Napoleon has the map of Europe suffered such changes as that which brings Holland, Belgium, France under Axis control. What this will mean to musical tradition cannot be foreseen. Perhaps the European Continent is destined to become more unified eventually; it would seem fated—for the time at least—to be mechanized, its ideology to have the impress of the conquerors.

It may well be that nationality, as such, is slowly vanishing from Europe. The days of the picturesque folk art and customs, the snug little principalities, the few remaining rulers with their courts, have been slowly changing. One hopes that the presidents and the assemblies may not also be going. Super-powers alone would remain, disturbing as this seems.

And yet the French artistic spirit, for one, is so vital, so individual that it doubtless has a good chance for survival. The inimitable lightness and refinement, the *ésprit*, charm and proportion which characterize all Gallic things from chansons to cookery, may persist despite all changes. It may vanquish the invaders—but it must be subtle to do so.

In the musical apparatus of the country, alterations may be expected, just as in Amsterdam and Brussels. Though France did not change its essential genius in art after the *debâcle* of 1871, there was not the present-day system for making over conquered nations in the image of the victor. What will happen to the Opéra, Conservatoire, the great orchestras of Paris?

Vienna did not keep its ancient spirit after the Anschluss. But one hopes that France, hardy, vital under its exterior of grace, will fare better.

—o—

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"When I say 'Crescendo', I don't mean 'with muted brass.'"

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VARIATIONS

By Leonard Liebling

Walt Disney certainly started something with his musicalized picture, or pictorialized music, now being exhibited under the name of Fantasia.

In a tête-a-tête of over an hour, Disney told me that what he thought he started is "a new way of making music sound better through improved recording and projecting, and of making it reach more people understandingly by underlaying the works of the masters with pictorial illustrations. In other words, a system of 'seeing music and hearing pictures'. However, what I seem to have started is controversy in the ranks of music critics and music lovers, and I am as surprised at the severe attacks as I am humbly pleased at the warm praises."

Disney's humbleness is no false pose of modesty. Entirely sincere, he admits frankly that he does not consider his Fantasia a final demonstration of his new endeavor but merely an essay in that direction—"a cartoonist's idea of how to make two arts serve each other", as he puts it.

Disney a cartoonist? Far from it, no matter what his former film career might have been. He is every whit an artist, and a scientist as well. He and his studio staff spent months with Stokowski in Hollywood, studying the finest acoustical points of sound-tracking, of minutely and perfectly synchronizing sound with action, and of blending appropriate picture colors with the style and intent of the music. "But before all things", Disney told me, "we had the entertainment idea chiefly in mind. We were well aware that our show was not a concert as such, a fact that some of our critics overlook. Stokowski's part, and that of his orchestra, may be concert, but I and my assistant artists do not interfere with that. We merely give our own impressions of what the music suggests to us. I understand that is the privilege of any listener when he hears compositions which are called merely 'symphony', 'toccata', 'fugue', 'quartet', 'sonata' and the like. Stokowski in no way influenced our pictorialization, and of course he did not change any of the music to suit it. True, influenced by time necessity, he did cut Beethoven's Pastoral Symphony somewhat, but I am given to understand by experts that it is no new thing to hear symphonies shortened, or even their orchestration altered, in public performances.

"I am not a cultured musician, but I have come to love good music more and more, and hope to understand it well some day. If by using it in my new project, I may make the best music appeal to those who know nothing or very little about it now, I shall feel extremely happy. I do not have to educate the musician or the informed music lover. They have concert halls and opera houses at their disposal even if they are not able to play or sing themselves. Perhaps we have done some unconventional 'interpretation' in our pictures, but maybe in the future we shall be able to come nearer to the ideas of the musical connoisseurs (probably one per cent of 130,000,000 Americans) and yet not lose our fundamental purpose of entertaining the millions. The reproach that hurts me most however, is that I and my studio artists have treated some of the great composers irreverently. On the contrary, we truly believed that we were expressing our honest admiration and veneration."

I assured Disney of my own conviction that the dead masters he pictorialized were still lying quietly in their graves without having turned over. Also that as far as the Pastoral Symphony was concerned, Beethoven himself, fond of the most robust sort of humor, probably would have laughed louder than anyone else at the funny conceits of the Disney centaurs and centaurettes. Even at the chubby little cupid exposing his pink posterior to the spectators.

Deems Taylor, shown and heard on the screen, gives delightfully informal (and informative) spoken explanations of what Disney, Stokowski & Co. try to do in Fantasia. As comical as anything in the picture itself is Taylor's whimsical conversation with a visualized sound-track, which he asks to imitate various instruments.

✦ ✦ ✦

I was one of a jury of three that recently judged the National Federation of Music Clubs contest for the Edgar Stillman Kelley Junior Scholarship; the other two assayers were Adelaide Gescheidt and Henry Holden Huss.

The age limit of the contestants was 15, and 34 entrants from nine States took part, with six finalists sifted from the lot. As the judges all live in New York, phonograph records of the six were sent us for awarding.

When we put on the last of the records, that of a pianist named David Smith, we looked at one another in amazement. "I don't believe it", I said wisely, and my colleagues agreed with me. I continued: "It seems utterly incredible that an unknown boy of fifteen could play that way and not be known publicly. I've heard some of the great pianists when they were fifteen, and they did not do any better than this young Smith. He lives in Cincinnati, and yet has given no recitals there and has not appeared with Goossens and his orchestra. Surely Goossens and other local musicians would have known about him. I hate to say it, but I suspect that the boy had some unfamiliar European record re-recorded, or else used an early one of an established artist, and had it sent to us."

Mme. Gescheidt and Huss, more charitable, suggested that there might be some mistake, that an outside record could have crept in by error, and that they did not believe it was deliberate deception. We then agreed to award the first prize to Smith only after we had confidentially asked the Cincinnati judges to verify the record.

Mme. Gescheidt wrote the letter, and back came the reply that justified her and Huss, and utterly confounded me. Yes, young Smith had played Chopin's F minor Ballade and a Paganini-Liszt Caprice exactly as we had heard it; yes, Cincinnati musicians knew all about him; yes, it was true that he had made no public appearances. Furthermore, he came from Portland, Ore., had been studying for several years with Dr. Karol Liszniewski at the Cincinnati Conservatory, lives at the home of his teacher, and will not be permitted by him to make his public debut for another two years.

I am telling this story as my *amende honorable*, and if you wish to learn how it was possible for a veteran piano sharp like me to be fooled, listen to David Smith on Dec. 21, at 11:15 a.m. (Cincinnati time) when he plays a concerto on the CBS network, with the Cincinnati Conservatory Orchestra.

✦ ✦ ✦

It is strange how certain wrong musical estimates gain continued credence. Some earlier New York critic once wrote that the third is the weakest of Brahms' symphonies, and most of his newspaper successors and a large part of the public have been blabbing the same nonsense ever since. I always have placed the third symphony on the same level as the first, and thereby disagreed with those who companioned the latter with the fourth.

However, Virgil Thomson of the Herald-Tribune goes me one better, for he writes as of Nov. 21 in his review of the visiting Chicago Orchestra concert at Carnegie Hall:

"The Brahms third symphony was a dream of loveliness and equilibrium. It is the best built, the most continuous of Brahms' symphonies; and it contains, on the whole, the best melodic material of the four. With no weakness of its structure to conceal and no gracelessness in its musical content to disturb the clarity of its message, it offered Mr. Stock occasion for one of those rare and blessed readings in which the music seems to play itself."

That interpretation was indeed a memorable one, with perfectly blended beauty, imagination and feeling, and the performance of the orchestra fully matched the achievement of the conductor.

✦ ✦ ✦

At the Lotos Club dinner to Dr. Frederick Stock, a message arrived from Toscanini, who was rehearsing Verdi's Requiem at nearby Carnegie Hall. The Maestro wrote that he would run over if time permitted. In his speech of thanks Dr. Stock remarked: "Papa Toscanini probably won't get here. You know how arduously he rehearses, and he may be expected to detain his performers until three o'clock in the morning if necessary. Then, after the concert has come off, and one compliments Toscanini, he is apt to say, 'Oh, it might have been much better, but what can one do with so little rehearsing?'"

The entire Stock speech was far and away the most sincere and modest ever heard from a conductor in New York.

✦ ✦ ✦

Apropos of Carnegie Hall and other New York musical auditoriums, the long time custom of many patrons to dash down the aisles to the stage front and establish closer contact with the encores and recalls, now has been stopped by the Fire Department. Its dictum reads: "The patrons must keep their seats and not crowd the aisles by rushing to the stage before the encores. This creates a condition which would greatly impair the quick and proper egress from the auditorium in case of emergency."

It is a sensible ruling, for the rushing throngs not only obscured the view of those who kept their seats, but also blocked the aisles for exit purposes.

The silly practise dates from the early recitals of Paderewski in New York, when he was managed by Hugo Goerlitz. That shrewd gentleman once told me he had invented the thing as a publicity stunt, by giving fifty tickets to students on the condition that they unite in the rushing stampede, "as though overcome by a mad desire to get a nearer view of Paderewski performing his magic."

Since then the post-concert plungers have rioted unchecked, and belong in the class of those who sheepishly rise when Paderewski steps on the stage, who mechanically join in the applause that always greets the playing of Dixie, and who for so many years felt that they had to force repetition of Mascagni's Intermezzo whenever and wherever it was played.

✦ ✦ ✦

Exclusive news of creative activity: Rachmaninoff is writing a new symphonic work. Cadman has about finished a twelve minute opus for piano and orchestra. Alec Templeton will do the music for the 1940 (July) Grove Play given annually at the Encampment of the San Francisco Bohemian Club, and also promises Henri Temianka a soon to be completed Concertstück for violin and orchestra. Deems Taylor currently works at the score he will supply for the next musical production of Walt Disney—Alice in Wonderland. It is to be original music and not a revamping of Taylor's Through the Looking-Glass.

✦ ✦ ✦

By the way, Temianka tells a cute story about Templeton, who recently made some appearances in Canada. Before going there the pianist-composer

(*Please turn to following page*)

neglected to obtain a re-entry permit into the U. S. On his return our border officials put him through some stiff questioning. Finally he was asked, "Are you self-supporting?" "Maybe not," replied Alec's accompanying father, "but last year he paid the United States nearly $60,000 income tax."

◆ ◆ ◆

Aside from his outstanding violin art, Temianka is distinguished also for reversing a long familiar custom, that of American students going to Europe to finish their studies. Born in Belgium, he was an excellent performer at the age of seventeen, but came to this country, enrolled at the Curtis Institute of Music, entered the class of Carl Flesch, and was the first violin graduate from that school. By the way, Flesch, marooned somewhere in Europe, is trying desperately to secure a visa for America.

◆ ◆ ◆

At the 64th annual convention of the Music Teachers National Association (Cleveland, O., Dec. 28-31) one of the forums will deal with The Problems of the Private Teacher. Here are suggestions:

How to grant all the requested free instruction and yet manage to put butter on the teacher's bread.

How to prevent parents from telling the teacher what their children ought to play.

How to stop pupils from explaining, "I did it perfectly at home this morning."

How to be indifferent when other teachers steal talented pupils.

How to listen to a recital by a pupil of some other teacher without saying, "Why, my worst pupil does it better than that!"

◆ ◆ ◆

V. V. communicates: "Last Sunday (Nov. 24) at Artur Rubinstein's piano recital in Carnegie Hall, he played among other numbers, Albeniz' familiar Navarra. The program spelled it 'Navarro'. Therefore promptly it was spelled 'Navarro' in the reviews of the Times (Straus) and Herald-Tribune (Lawrence). Considering that Navarra is a not unknown province of Spain, those critics seem to be as well posted on geography as they are on piano literature."

◆ ◆ ◆

"Italy has officially banned all American music in the so-called Sunny Peninsula." comes from J. P. F., "and now we finally ought to be able to get rid of Funiculi, O Sole Mio, the Anvil Chorus and the march from Aida."

◆ ◆ ◆

Add Wrong Captions Department: Thanks to Aletta Reed, of Fort Myers, Fla., for forwarding the attached picture puzzle. She writes, "I thought you might be interested in seeing how Miss Farrar's looks have changed with the passing years." The illustration is from the Fort Myers News-Press of November 11, 1940:

CRUSADE—Out of the seclusion in which she lives, Geraldine Farrar, former Metropolitan Opera soprano, emerged to help launch a campaign for the Philadelphia Opera company.

SKIPPER—Countries being changed by great events will greet Capt. Carl W. Hawkins, 42, who commands new liner, S.S. President Jackson, now on round-the-world cruise.

"Titles mean a great deal in the selling of music," H. L. informs this department; "our serious American composers make a mistake when they call a work symphony, sonata, quartet and the like. They ought to take a leaf from their 'popular' colleagues. For instance, Columbia recently issued two records beautifully entitled Beat Me, Papa, Eight to the Bar, and Scrub Me, Mama, with a Boogie Beat."

◆ ◆ ◆

George S. Kaufman, the playwright contributed the appended item to the humor column of F. P. A. in The Post (New York) not long ago:

Yes, things have changed. Old King Cole, it seems, was in a festive mood the other night, and he called for his pipe, and he called for his bowl, and he called for his fidders three. It was at that point that a delegate from the Musicians' Union walked in. "Fiddlers three me eye!" he declared. "You will have six fiddlers, cornet, bass viol, oboe and drums, with time and a half for overtime."

◆ ◆ ◆

Jeff Wynne reports: "Here's some musical matter. At the Lotos Club amateur boxing matches on November 20, the referee was William Primrose, first viola of the NBC Orchestra. (From fingerwork to footwork!) And on the same occasion Emanuel Feuermann made his premiere as a spectator of the fistic art. At the dinner for General Drum, the musical program was contributed by Muriel Kerr, Earl Spicer and Grace Panvini."

◆ ◆ ◆

During the World War, England was the only Allied nation that did not ban the Wagner operas. And now, locked in a death grip with Germany, our British cousins still call a music school a "Konservatorium." Just what must Germany do to England in order to drive it to hysteria?

◆ ◆ ◆

The 1941 Hudson motor cars are being advertised as having "symphonic styling." It should be edifying to hear the salesmen talk of Bach, Brahms and Bartok models.

Ballet goers were considerably startled at a Saturday afternoon Ballet Russe performance of Cinderella. A man, furtively clutching a bundle under his coat, flourished his ticket at the gate and made his way to his seat.

When the action started, he unbuttoned his coat, and forth peered the head of an adorable kitten! Both kitten and man gazed contentedly at the ballet of Cinderella, in which, be it noted, a cat occupies a prominent role. The precise significance escapes us, but we confidently expect to see the happy couple at the next performance of Peter and the Wolf.

• • •

James A. Brown Tuthill, director of the Tuthill Oratorio Society, made a concert by his ensemble an occasion for a triple observance. It happened on Nov. 7 when the society presented Parker's Hora Novissima in Carnegie Chamber Hall. Following the performance, in which his choristers did their accustomed good job, the singers and their friends adjourned to Jimmie's new studio for a house-warming. In the midst of the festivities, the genial host made two announcements: first it happened to be his birthday and secondly he brought forward the Mrs. Tuthill-to-be, Marguerite Moor. Needless to say felicitations were made and Simon herewith extends his.

• • •

Fraternity symbols were much in evidence at the reception given by Sigma Alpha Iota at the Hotel Sherman Square to Carroll Glenn following her recent Town Hall recital. Laura Nell Thrift, that alert and active New York representative of the Fraternity, was the hostess garbed charmingly a la hoop-skirt, and looked more than ever like Scarlett O'Hara. With true Southern hospitality Miss Thrift greeted the guests and presented them to the receiving line headed by "Cutie" Carroll Glenn. Receiving with the violinist were Mr. and Mrs. James Glenn, Ruth Shafer, president of the local chapter, Alpha Theta, at Columbia University, and Madeline Reed, patroness member of the Fraternity.

Spied in the crowd of congratulators were Roma Swarthout Slaughter, sister of the glamorous Gladys and their mother, Mrs. Swarthout; Julia Smith, composer, and her husband, Oscar Vielehr; Leonora Corona, who sang the principal role in Miss Smith's opera at its premiere; Edouard Dethier, teacher of Carroll at the Juilliard; Gladys Mayo Del Busto, also of the Juilliard faculty; Dr. Raymond Burrows, of the Teachers College music faculty; Herman Neuman, musical director of WNYC and his wife, Maria Stuart of concert and opera; Mr. and Mrs. George D. Weeks, the former president of Phi Mu Alpha Sinfonia at Teachers College; William Kapell, pianist, soon to make his debut with the Philadelphia Orchestra; and Hilda Ohlin, who gives a Town Hall recital next month; Ray Halmans, manager of Miss Glenn, and Philip Pryor, well known concert manager from Council Bluffs, Ia.

NEW YORK CONCERTS

A—afternoon; E—evening.

Sunday, December 1
William Heller, pianist, Town Hall (A)
New Friends of Music (Adolf Busch, violinist, Rudolf Serkin, pianist) Town Hall 5:30
Alton Jones, pianist, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)
Bernhard Weiser, pianist, Carnegie Chamber Hall (E)

Monday, December 2
Yehudi Menuhin, violinist, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)
Robert Malone Musicale, Carnegie Chamber Hall (E)

Tuesday, December 3
Philadelphia Orchestra, Carnegie Hall (E)
Jose Figueroa, violinist, Town Hall (E)

Wednesday, December 4
Marcelle Denya, soprano, Town Hall (E)
Maria Shacko, soprano, Carnegie Chamber Hall (E)

Thursday, December 5
Margaret Sittig, violinist, Carnegie Chamber Hall (E)

Friday, December 6
Leo Smit, pianist, Town Hall (E)
Barbara Denenholz, pianist, Steinway Hall (E)

Saturday, December 7
Ruth Slenczynski, pianist, Town Hall (A)
Jascha Heifetz, violinist, Carnegie Hall (A)
Iso Briselli, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, December 8
Trapp Family Singers, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Lotte Lehmann, soprano), Town Hall 5:30
Sari Biro, pianist, Town Hall (E)
Arion Singing Society, Carnegie Hall (E)

Monday, December 9
Philharmonic-Symphony Society (Young People's Series), Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Gregor Piatigorsky, cellist, Town Hall (E)
Lucy Brown, pianist, Carnegie Chamber Hall (E)

Tuesday, December 10
Ray Lev, pianist, Town Hall (E)
Robert Casadesus, pianist, Carnegie Hall (E)

Wednesday, December 11
Vronsky-Babin, duo-pianists, Town Hall (E)
Maria Safonoff, pianist, Carnegie Hall (E)

Thursday, December 12
Philharmonic-Symphony Society, Carnegie Hall (E)
Rona Valdez, soprano, Carnegie Chamber Hall (E)

Friday, December 13
Philharmonic-Symphony Society, Carnegie Hall (A)
Marjorie Lawrence, soprano, Carnegie Hall (E)
Arthur Loesser, pianist, Town Hall (E)
Victoria Boshko and Thamara Swirskaya, duo-pianists, Carnegie Chamber Hall (E)

Saturday, December 14
Philharmonic-Symphony Society (Young People's Series) Carnegie Hall (M)
Guy and Lois Maier, duo-pianists, Town Hall (A)
New York University Glee Club, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)
Asuncion Garcia, soprano, Carnegie Chamber Hall (E)

Sunday, December 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Trapp Family Singers, Town Hall (A)
Harriet Wingreen, pianist, Carnegie Chamber Hall (A)
New Friends of Music, Carnegie Hall 5:30
Marie Arakian, soprano, Town Hall (E)
Fritz Kreisler, violinist, Carnegie Hall (E)

Monday, December 16
John Creighton Murray, violinist, Town Hall (E)
People's Chorus, Carnegie Hall (E)
Sergei Radamsky, tenor, Carnegie Chamber Hall (E)

Tuesday, December 17
Philadelphia Orchestra, Carnegie Hall (E)
Anatol Kitain, pianist, Town Hall (E)

Wednesday, December 18
Down Town Glee Club, Carnegie Hall (E)
Farbman String Orchestra, Town Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Hall (E)

Thursday, December 19
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 20
Philharmonic-Symphony Society, Carnegie Hall (A)
Mount Holyoke College Glee Club, Town Hall (E)

Saturday, December 21
National Orchestral Association, Carnegie Hall (A)
New York Oratorio Society, Carnegie Hall (E)

Sunday, December 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Trapp Family Singers, Town Hall (A)
New Friends of Music, Carnegie Hall 5:30
Nicola Moscona, bass, Town Hall (E)

Thursday, December 26
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Elizabeth Travis, pianist, Town Hall (E)

Saturday, December 28
NBC Symphony Orchestra, Carnegie Hall (E)

Sunday, December 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Clyde Barrie, baritone, Town Hall (A)
New Friends of Music, Carnegie Hall 5:30
Ukranian Chorus, Town Hall (E)

Monday, December 30
Irene Rosenberg, pianist, Town Hall (A)

Status Quo-Itus: A Disease Of the Box Office

By J. C. REHBER*

Some years ago, instead of being worried about the New Deal, puerile European grandiosities and what not, this great nation was united in a mighty parental effort to make Little Junior eat spinach.

It seemed a frantic attempt to create a national juvenile dish. But, according to the observant "New Yorker," little Junior declared himself thus: "I say it's spinach and to hell with it. . . ." End of quote and of all doubt as to the lad's attitude.

This business of music is hardly one of the major industries of America. Nevertheless the myriad national forces being brought to bear to create a desire for music, as it is being purveyed, have certainly become a major national activity. Still, Junior says it's spinach and stays away from the music hall by the millions.

Increasing the Musical Public

The fact is glaringly evident that the real musical public is pitifully small. In a city of seven millions, even in a short season, it is a feat to fill the seats of our best opera house.

The potential market for music includes practically every person in the United States who is sensitive to noise, nice or otherwise. Yet even a star of the first magnitude reaches only an infinitesimal part of it. Facing such sales resistance, your manufacturer would undoubtedly decide to make his spinach more palatable to a greater number of people or go out of business.

No business has ever enjoyed so much "sales help" as has music. Hourly, every day, our people are assaulted with musical sales talks, and still the cash register indicates few new sales. Surely here is what is known as a "sick" market.

Hampering Effect of Tradition

We believe that Status Quo-itus has long afflicted our musical body and now it's an emergency case. In all new diseases we discover old friends of less enlightened times. We used to think of gout as a medal of nobility imposed upon our patricians. Today it has been broken down into a lot of nasty diseases none of which can we be proud. Now that we are aware of Status Quo-itus, we find that good old Tradition is one of its basic malignant symptoms.

MOBLEY LUSHANYA,
soprano, heard in Chicago and Milwaukee as Leonora in Il Trovatore, appearing as guest artist with the San Carlo Opera.

From a sketch by the author

THE HOBBY-HORSE OF TRADITION.
"To and fro, to and fro—getting nowhere at all . . ."

Tradition has always been a noble word to us old feudalists, a nice comfortable standby like grandmother's rocking chair which goes to and fro all day long, getting nowhere at all.

Strange, isn't it, that in all the other arts tradition is something that the students strive to get away from? In music alone does the old Tory make his last stand. Perhaps that is because only recently music was in the employ of the mighty European barons and lived on the crumbs from the master's table.

Tradition is a fifth column word employed to make Status Quo-itus more easily endured by the folk who are now being asked to finance musical activities. The folk seem willing enough, but something is cock-eyed. They have always regarded tradition with great respect, as befits the dead. Our bathrooms, G. E. kitchens, and swift Chevrolets got that way by properly burying tradition.

Now, most of the music they are handing out to us is smothered in tradition. The folk are properly awed and estranged. It's all too doggoned European for them. They are reminded that the average American is a guy whose not very remote ancestors had fled away from Europe's feudalism and its traditions, from the faggots in the fireplace to the efficient electric cooker which he can now afford. So the folk suspect that this tradition is simply a "stall" for keeping the business of music under the control of certain Europeans and their deluded American sympathizers.

Europeans in Our Orchestras

It is all but impossible to think of an American orchestra that is not headed and preponderantly manned by Europeans. Nor can we recall a single opera company the affairs of which are not dominated by Europeans and whose roster is not filled with continental names, some of which are assumed by a few of our sillier Americans. Then there is the same old dreary list of so-called "standard" works, each repeatedly failing in its own right so far as the folk are concerned, not because they have no possibilities but because they are choked to death by conventions and traditions.

Tradition is an alibi to cover up sloppy production in lieu of artistry. It stifles initiative, it saves rehearsals and limits repertories. It renders criticism uncritical. Tradition, made in Europe, is the trapeze from which the mediocre swing aimlessly like apes.

If the average American is concerned with tradition, it had better be American and but little of that. There is not much relish here for stagnation.

Opportunities for Younger Artists

It might be asked, "Well, what has America to offer?" Yes, it might well be asked. What and Who? Isn't it about time we found out?

Recently a fairly young man was put in charge of the supergargantuan performances of Wagner at the Metropolitan Opera. A weighty job for any man. This was certainly a marvelous opportunity for Erich Leinsdorf to show what he had. It is good that people of talent should be sought out. But why, wonder the folk, must the Met be the proving grounds for Europeans? We must have hundreds of conductors who are even more unknown than Mr. Leinsdorf, but equally willing to show what they can do.

Our amazing preference for anything alien is bewildering. The cavalcade of unknown poorly trained "refugees" who are being prominently thrust upon our platforms just now is the most unbelievable crack in our crack-pot culture. It used to be that we were more fussy and brought to our shores only the best that Europe could produce. That was what some of the folks paid a dollar and a half for. Even in our third rate opera companies, American talent is overlooked unless, of course, the talent is accompanied by a comfortable check plus a guarantee of seat sales among the family and friends.

So long as we invite European mediocrity to come here and dominate our own musical activities, just so long will the virtuosi and the *prime donne* blot out the real appeal and meaning of music for the folks at home. If it's opera they want, it must be a show they can believe in from curtain to curtain and not simply sit and wait for an occasional familiar aria.

Espousing Opera in English

A little while ago something like fifteen thousand New Yorkers unexpectedly enjoyed to the utmost a few performances of The Marriage of Figaro. It was not only given in lovely English, but was sung by a group of young, vigorous and good looking singers who knew what they were doing. There wasn't a prima donna in the cast. It was a show that any of the folks could sit through and get warm about. They sympathized with the Count because John McCrae made that noble's difficulties self evident down to the most pianissimo syllable. They laughed at Vera Weikel's Cherubino because she made them understand in a very beautiful way, the impish and irresponsible character of the boy. John Tyer's Figaro was really in love; Van Loon's Susanna and Gertrude Gibson's Countess bore the brunt of the whole delicious mess. No one in the audience waited for an E flat before he smacked his hands. There was plenty of evidence that the folks had a very good time and an edifying one. The humor and humanity of the lines for the first time betrayed to many what the music was all about.

Tingling with curiosity, some day the folks will take a chance on one of the European dominated companies. Likely as not they will find that Figaro, the Countess and Susanna are stars who most decidedly have no crush on each other. Cherubino, with an unwieldly physique, will do a bit of detached clowning. The folks will wonder what became of the nice kids who gave out such delightful Mozart a little while ago. Tut tut, ninnies, they are Americans!

* Mr. Rehber is manager of the Nine O'clock Opera Company, which is being heard on tour this season.

Josephine Antoine Ends Tour, Rejoins Metropolitan Opera

Following her season in opera in Central City, Colorado, her native state, Josephine Antoine, soprano, toured the Southwest appearing in North Carolina, South Carolina, Texas, Oklahoma and Arkansas. She has rejoined the Metropolitan Opera. Miss Antoine's 1941-42 season will be under the direction of WGN Concerts.

James H. Rogers Passes

James H. Rogers, 83, composer, organist and pianist, died in Los Angeles on Nov. 28. For 50 years he was organist and musical director at Euclid Avenue Temple, Cleveland, and for 17 years music critic of the Cleveland Plain Dealer. He had written many songs, anthems, piano numbers and studies. His widow, a son and a daughter survive.

[*Other obituaries on pages* 28, 83.]

Kansas City Rich Music Centre

By MRS. PAUL C. BARBEE

KANSAS CITY, MO.—The Kansas City Philharmonic Orchestra, with Karl Krueger at the helm, entered its eighth season with a reception that augured even better than the very successful one last year.

Besides the full season of regular Thursday and Friday evening subscription concerts, nine Sunday afternoon "Pop" concerts, extra children's concerts, together with a surprise Christmas event, there will be a tour of five surrounding states, including the four concert series at Topeka, Kan. Charles J. Schmelzer, business manager, announces this to be the largest number of out-of-town concerts of any season.

Artists to Assist

Guest artists yet to appear include Samuel Thaviu, violinist, who will be heard on Dec. 5 and 6; Louise Meiszner, pianist, Dec. 19 and 20; Robert Casadesus, pianist, Jan. 9 and 10; Lois Craft, harpist, Jan. 23 and 24; Anna Kaskas, contralto, Feb. 6 and 7; Mischa Elman, violinist, Feb. 20 and 21; Guiomar Novaes, pianist, Mar. 6 and 7.

For the special event of the season, there will be a performance of Hänsel and Gretel on Dec. 21 to be given at the Arena. From Jan. 15 through 17, the orchestra will make its Eastern tour. On Jan. 31 the second pair of concerts will be presented in Topeka. Feb. 25 and Mar. 11 are the dates for the concluding concerts there. Lawrence, Kan., will be visited on Mar. 4 with a pair of concerts, Tulsa, Okla. on Mar. 10 and the tour of Kansas will take place from Mar. 12 through the 14.

W. M. Simon is executive manager of the orchestra, Samuel Thaviu is Mr. Krueger's assistant conductor as well as concertmaster and the excellent Women's Committee is headed by Mrs. Herbert V. Jones, president. During the 20-week series, members of the Women's Committee attend ten Wednesday Morning Salons at homes of members, at which prominent speakers talk on the programs to follow.

The Kansas City Philharmonic is supported by the season and single ticket sales and by a Maintenance Fund contributed by prominent people of Kansas City.

Operas Staged

Mr. Krueger presented performances of The Duped Cadi by Gluck and Suzanne's Secret by Wolf-Ferrari at the Scottish Rite Temple on Oct. 31 and Nov. 1 with the Philharmonic Orchestra and the following principals in the Gluck work, Cadi, Rheinhold Schmidt; Fatima, Marie Wilkins; Zelmire, Jeanne Madden; Nouradin, Joseph Wilkins; Omega, Daisy Maude Underwood; Omar, Le Roy Snyder; Mihre, Phyllis Sebree; in Suzanne's Secret, Suzanne, Miss Madden; Count Gil, Mr. Schmidt; Sante, Earl Bennett. The performances were a gesture of gratitude to the 1,600 subscribers to the maintenance fund.

Civic Opera 30 Years Old

The Kansas City Civic Grand Opera Company is an old institution dating back to 1910. It has N. De Rubertis as conductor and Ottley Cranston and Gladys Cranston Sproul as directors. The present season will be devoted to Mozart's The Impresario and excerpts from various operas, to be given in April or May. Maintained by the sale of tickets, the company presents its performances at the Music Hall, seating 2,600. The company's membership is 140, twenty principals, sixty chorus members and thirty dancers. Outside guest artists are also engaged. The orchestra is composed of thirty-five players. The entire venture is on a professional footing.

Mr. DeRubertis and his Kansas City Orchestral Training School Orchestra of 50 members will collaborate with Edna Forsythe and Lois Black Hunt in four Nelson Gallery concerts, artist students appearing in operatic arias and piano concertos. Mr. DeRubertis and his orchestra will also assist the Kansas City Guild of Music and Allied Arts Teachers in their mid-season and commencement programs, when artist students will appear in operatic arias.

The Business and Professional Women's Chorus (16 members) of Kansas City, Kan., heard in church, club and civic affairs under the direction of Nora La Mar Moss for 8 years, is scheduled for many seasonal appearances.

Conductor Tours

Szell Conducting from Coast to Coast This Season

Since his American debut last August at the Hollywood Bowl, George Szell has been engaged to conduct three major American orchestras after the New Year. On Jan. 22, 23 and 30 he will be guest conductor of the Detroit Symphony. During March he directs four concerts of the NBC Symphony Orchestra, following which he flies to the coast to conduct a pair of concerts with the Los Angeles Philharmonic on March 27 and 28.

Mr. Szell was caught in this country when the war broke out. He had been to Australia for his second visit during the summer of 1939 to conduct the Celebrity Concerts of the Australian Broadcasting Commission and was on his way back to Europe, where his season was completely booked via the United States, when war was declared.

Before coming to the United States,

GEORGE SZELL

Mr. Szell was widely known in England and on the Continent. In Glasgow he was permanent conductor of the Scottish Orchestra for three seasons, succeeding John Barbirolli. At The Hague, he regularly conducted the second half of the season of the Residentie Orchestra. In London, for the past six years, he was regular guest conductor of three orchestras—the London Philharmonic, the London Symphony, and the BBC. Orchestra. Simultaneously he was active as guest director of well-known European orchestras from Rome to Leningrad.

Czechoslovak by nationality, Mr. Szell is now making his permanent home in this country, where he has taken out his first citizenship papers. In addition to his work on the podium here, he is also conducting theory classes at the David Mannes School in New York.

CHICAGO

SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor* HANS LANGE, *Associate Conductor*

"Its tradition is not sensationalism but Service—Service to its art and its public."

Olin Downes, New York Times, Nov. 3, 1940

HENRY E. VOEGELI, *Manager, Orchestra Hall, Chicago*

Concerts in Chicago

(Continued from page 10)

cital, sponsored by the woman's auxiliary of Wesley Memorial Hospital he kept his audience at all times under his spell. In Carroll Hollister the master singer had a master accompanist.

Don Cossacks in Two Concerts

Harry Zelzer should divulge to some of his confreres in the managerial field his secret for bringing the throng to the various undertakings he manages either at the Civic Opera House or at the Civic Theatre. Due to his efforts and to the popularity of the Don Cossacks this aggregation of fine singers with diminutive and dynamic Serge Jaroff at the head appeared before two sold out houses on the same day in Chicago's largest theatre, the Civic Opera House. The Don Cossack's return is a perennial event and on this occasion they surpassed their previous work in thunderous tones and angelical pianissimi.

Illinois Symphony Concerts

At the Illinois Symphony's second concert two first Chicago performances were programmed—the Concerto Grosso Autumn, from Vivaldi's Four Seasons (transcribed by Molinari) and Two Choir Dances by Paul Creston. Ralph Rose conducted and Henrietta Chase, soprano of the Chicago Opera was the soloist. Also two novelties were featured at the following concert, the Emerson Whithorne Symphony No. 2 and the Overture to a Picaresque Comedy by Arnold Bax. Margaret Jean Cree, cellist, the soloist played the Variations on a Rococo Theme by Tchaikovsky.

Arthur Burton Pupil in Demand

Grace Heer, a product of Arthur Burton's teaching, was soloist at the opening fall meeting of the ninth congressional district of the Illinois Federation of Women's Clubs at the Belden-Stratford Hotel, November 15, and on November 29, was soprano soloist with the Cecilian Choir in Youngstown, Ohio.

Modernists Open Fourth Season

The Modernists began their fourth consecutive season with a program in Cara Verson's studio at which Russell Wood, young American composer, played among his numbers Five Piano Preludes, dedicated to Cara Verson; and Robert Ware, baritone, sang a group of songs from the same composer's pen.

Lake View Musical Society

A feature of the Lake View Musical Society's first associate program of the season was a group of songs by John Alden Carpenter, sung by Florence Bernstein, soprano. Others on the program, which was given at the Arts Club included Florence Henline, pianist; Bettina Bjorksten, soprano, and a trio made up of Evelyn LaSalle, Jessie Buchtal and Margaret Cree.

Irma Cooper Sings Levy's Newest Composition

Irma Cooper, winner in the Chicagoland Festival sponsored by the Chicago Tribune last summer, has included on many of her programs two of Heniot Levy's compositions, Psalm XIII and One Hundred and One.

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Note: This season's tour includes a pair of return engagements at the Naval Academy, Annapolis

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Chicago Spreads Melodic Feast for Devotees

By RENE DEVRIES

CHICAGO.—In marking the thirtieth anniversary of the inception of a resident opera company in Chicago, Henry Weber, general director of the Chicago Opera Company, departed from the beaten path in many ways. He secured "glamor girls" and handsome boys possessing unusually fresh young voices as a nucleus for his streamlined chorus and engaged the Ballet Theatre as an integral part of the company's productions. The latter's participation in the season is one of co-operation. The two organizations are to be co-producers. The engagement of this American group marks the first time in opera history that a ballet of such size and distinction has been included as a regular part of a major opera season.

Director Weber went a step further in rejuvenating old operas by engaging as chief *regisseur* William Wymetal with Martin Magner as associate. Together they have contrived in making the *mise-en-scene* contemporary in every detail.

To this new era in opera, added *éclat* will be given by the appearance of noted conductors, the first guests since Wolf-Ferrari and Victor Herbert. Italo Montemezzi will preside over his own, The Love of Three Kings; Artur Rodzinski conducted the revival of Salomé; Fritz Reiner will preside over Richard Strauss' Der Rosenkavalier and Edwin McArthur directed Tristan and Isolde in which Kirsten Flagstad, Enid Szantho and Lauritz Melchior participated. Two leaders new to Chicago—Maurice Abravanel, formerly of the Paris Grand Opera, the Berlin State Opera and more recently of the Metropolitan, and Paul Breisach, who comes from the Berlin Staatsoper, also are listed.

Four of the twenty-four operas to be presented during the season will be in English: Martha, Falstaff, L'Heure Espagnole and Hansel and Gretel. Among the revivals besides Salomé, Der Rosenkavalier, L'Heure Espagnole and The Love of Three Kings, The Jewels of the Madonna has been promised plus one or more novelties.

The artistic personnel as announced, shows many newcomers. These include Margit Bokor, Naomi Cook, Enya Gonzalez, Maria Hussa, Florence Kirk, Dorothy Kirsten, Zinka Milanov and Jarmila Novotna, sopranos; Ruth Slater, Suzanne Sten, Lydia Summers and Elsa Zebranska, in the mezzo and contralto roster; Richard Crooks, Jan Peerce, Attilio Baggiore and Raoul Jobin in the tenor list; Lorenzo Alvary, Fred Destal, Mack Harrell and John Lawler, among the baritones and bassos.

Symphony's Jubilee Features Premieres

The Chicago Symphony Orchestra opened its fiftieth consecutive season with Dr. Frederick Stock presiding. The veteran and beloved leader entered his thirty-sixth year as conductor and his associate, Hans Lange, his fifth. The orchestra was founded in 1891 by Theodore Thomas, who died Jan. 4, 1905; Dr. Stock, then assistant conductor, became its leader.

The golden jubilee season marks an apotheosis in the long activities of the organization. Some 110 concerts will be played with noted artists as soloists and many novelties have been written especially for the celebration by world-renowned composers. Ninety-four concerts will be held in Orchestra Hall, the orchestra's home for the past thirty-six years, which has been managed since its erection by Henry E. Voegeli, in his fortieth year with the orchestra, as business manager and assistant treasurer.

During the season twenty-eight Thursday evening and Friday afternoon concerts with twelve Tuesday afternoon, fourteen popular and two series of Young People's concerts will be given in Chicago. Ten concerts will be played in Milwaukee, one in Champaign, Ill., and one at Purdue University.

There was an exchange of dates between the New York Philharmonic-Symphony and the Chicago Symphony in November when the local orchestra played two concerts in Carnegie Hall while the New York orchestra appeared in Orchestra Hall. The orchestra, with Dr. Stock conducting, played also in Pittsburgh, Philadelphia and Boston.

The personnel of the Chicago Symphony Orchestra counts ninety-six men regularly with other players added when needed. Most of the concerts thus far this season have been attended by capacity audiences numbering 2,582. The Thursday night programs are being broadcast.

The Orchestral Association is the governing body and consists of fifty members, fifteen of whom act as trustees and officers. Charles H. Hamill, is honorary president; Edward L. Ryerson, president; Albert A. Sprague, Charles H. Swift, and Arthur G. Cable, vice-presidents; Chalkey J. Hambleton, secretary and Francis M. Knight, treasurer. Others on the executive committee are Charles B. Goodspeed, Ralph H. Norton and John P. Welling.

25 Soloists to be Heard

Twenty-five eminent soloists will appear in addition to three choruses and several guest conductors. The first soloist was Sergei Rachmaninoff, who appeared as pianist-composer on Oct. 22. Other guest artists will be Alexander Brailowsky, Rudolph Ganz, Gitta Gradova, Josef Hofmann, Vladimir Horowitz, Jose Iturbi, Mischa Levitzki, and Rudolf Serkin, pianist; Zino Francescatti, Jascha Heifetz, Fritz Kreisler, Nathan Milstein, Robert Quick and John Weicher, violinists; Emanuel Feuermann, Edmund Kurtz and Gregor Piatigorsky, cellists; Janet Fairbank, Mack Harrell and Jan Peerce, vocalists. Composer-conductors listed are Rachmaninoff, Roy Harris, Igor Stravinsky and Darius Milhaud.

Dr. Stock and Mr. Voegeli went to Europe in 1929 and commissioned Walton of England, Kodaly of Hungary, Miaskowsky and Shostakovitch of Russia, Casella of Italy and Milhaud of France to write symphonies for the golden jubilee. In addition, John Alden Carpenter, Roy Harris, Dr. Albert Noelte and Rudolph Ganz, American composers, have written works especially for the orchestra. Last spring the Association announced a competition for American composers with prizes of $500 and $300. Some 140 works were submitted and judged by Eugene Ormandy, John Barbirolli and Deems Taylor. The two prize winners and many of the others submitted will be heard.

The Chicago Orchestral Association is not only the governing body of the Chicago Symphony but has its own training

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IL MATRIMINIO SEGRETO

At Civic Theatre, Chicago, Oct. 20, 1940

CAST OF IL MATRIMINIO SEGRETO

(Left to right) SHIRLEY SORELLE (Elizetta) Soprano, MARIA DATA (Fidalma) Contralto, VICTOR CARELL (Count Robinson) Baritone, VIRGINIA HASKINS (Carolina) Soprano, GIACOMO RIMINI (Geronimo) Baritone and JOSEPH R. LUPORINI (Paolino) Tenor. The Conductor, ERNESTO BARBINI, is barely perceptible in the orchestra pit.

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school for players, the Civic Orchestra. To date this school has graduated to leading orchestras throughout the country over 300 players. Four were members of Stokowski's All-American Orchestra in its recent South American tour. Both orchestras are endowed institutions and are non-profit making under the laws of Illinois.

The Civic Orchestra was organized in 1920 and has Dr. Stock for musical director and Hans Lange as regular leader. During the season several members of the conductor's class have an opportunity to direct at one of the concerts, which are given on five Sunday afternoons in Orchestra Hall, beginning in January. At several of these, assisting soloists appear. Likewise at the Civic Music Association Festival in May when the orchestra is assisted by children's choruses directed by Marx E. Oberndorfer, musical director of the Civic Music Association. Clarence Evans, for years a violist with the Chicago Symphony Orchestra, is assistant conductor, and divides the rehearsals with Mr. Lange and in conducting the festival program at the close of the season. Dr. Stock is honorary president of the Civic Music Association. Classes in orchestral repertory and harmony are held under Dr. Albert Noelte, and at Christmas time programs are given by the children in their own neighborhoods and in downtown clubs, music stores, mercantile houses, hospitals and orphanages.

Woman's Symphony Orchestra

The Woman's Symphony Orchestra is composed solely of members of the gentle sex save for its conductor, Izler Solomon. The organization, founded in 1926 by three Chicagoans, Lillian Poenisch, Lois Bichl and Adeline Schmidt, had Richard Czerwonky as its first conductor. He was succeeded by Ethel Leginska, Ebba Sundstrom and Gladys Welge. Two years ago the orchestra returned to male leadership with Alfred Wallenstein, Frank St. Leger, Erno Rapee and Izler Solomon as guests. The latter was retained with Lillian Poenisch as associate.

The orchestra's affairs are directed by the Woman's Symphony Orchestral Association, composed entirely of women. The first president was Miss Poenisch who was followed by Mmes. Albert J. Ochsner, Arthur Byfield, Henry B. Vanzwoll, Edward Morris, Royden J. Keith and James G. Shakman. The latter is the present guiding spirit.

The orchestra was engaged by the Libby-Owens-Ford Glass Company of Toledo for a series of Sunday afternoon broadcasts enlisting noted artists as soloists. Four regular concerts in Orchestra Hall make up this year's schedule. At the first, Oct. 15, the soloist was Mischa Mischakoff. At the second on Nov. 19, Robert Topping, tenor, made his debut. The Chicago Symphonic Choir, Walter Aschenbrenner, director, will furnish part of the Dec. 11 concert and the duo-pianists Josef and Rosina Lhevinne, have been secured for the final program, Jan. 8.

The orchestra is made up of ninety women, all professionals, and is supported by private contributions. Like the Chicago Symphony an increase of ten percent in attendance has been recorded for the current season.

Illinois Symphony Orchestra

The Illinois Symphony Orchestra, a unit of the Federal Music Project, was founded in 1936 and is composed entirely of professionals including many former members of symphonic organizations. For three successive seasons the orchestra played weekly concerts at the Great Northern Theatre, and after a short series at the Blackstone Theatre, transferred its activities to the Studebaker Theatre, where it opened its season on Oct. 28 with Ralph Rose as guest conductor and Lee Pattison as piano soloist. Albert Goldberg, stage supervisor of the Illinois Music Project, conducts the orchestra, which will hereafter function in the Great Northern. Mr. Rose will probably be appointed as regular con-

(*Please turn to page* 76)

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—*Toronto Evening Telegram*

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"The audience was quickly captivated by the slim blonde singer, who radiated personality and a charm, equalled only by her singing. Her voice, lovely and rich, was enhanced by the sincerity of her approach and melodious tones."—*Webster Times*

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George Engles, Managing Director

Chicago

(Continued from page 75)

ductor and pursuant to the policy of the organization will present many novelties, favoring as in the past, works by American composers. At each concert a soloist assists.

Business Men's Symphony Orchestra

The Chicago Business Men's Orchestra, founded by the late George Lytton in 1921 with about 80 players, has been augmented to 115, recruited from all walks of life. It has played under three conductors. Palmer Clark was its first leader, being succeeded a few years later by Clarence Evans, of the Chicago Symphony. He was followed by George Dasch who still occupies the post. The organization gives three concerts in Orchestra Hall each season in December, February and May with noted vocalists or instrumentalists as soloists. For the May concert the Business Men's Orchestra will have for soloist the winner in the competition held in conjunction with the Society of American Musicians. Only through the purchase of tickets, its associate memberships consisting of 150 sponsors and dues from each playing member is the orchestra supported.

Chicago Philharmonic Orchestra

Six years ago Richard Czerwonky brought together some 75 professional symphony players and formed the Philharmonic Orchestra, which gives at least six concerts during the summer in Grant Park with noted artists as soloists. Many modern scores are given first performances. Mr. Czerwonky has considerably helped the cause of the American composer.

Saidenberg Symphonietta

Organized four years ago, the Saidenberg Symphonietta, a self-supporting ensemble of 18 artists with Daniel Saidenberg, conductor, has forged ahead as a virtuoso group that presents novel programs with noted soloists. Four concerts are given at the Goodman Theatre here and more than fifty engagements fulfilled throughout the East and Midwest from October to June. The organization has offered novelties, from classics to ultra-moderns. This season the Symphonietta has been augmented, to be known as the Saidenberg Little Symphony, and will tour the East under the direction of Boosey & Hawkes, concert management, featuring especially scores by many composers whose works are published by this firm. Four concerts are planned for the following season in New York as well as a similar series in Chicago. Walter L. Larsen, managing director of the National Concert League, remains the Midwest representative and has already booked many engagements for this and next season.

GLADYS WELGE,
conductor, Oak Park-River Forest Symphony Orchestra.

Mr. Saidenberg, former first cellist of the Chicago Symphony Orchestra, makes his bow as conductor of his chamber orchestra in New York on Jan. 28, in a concert featuring first performances of works by three contemporary composers, one of whom is the American, Aaron Copeland, who has just completed the work for this concert. The soloists are to be the duo-pianists, Mr. and Mrs. Bela Bartok.

Fine Arts Orchestra Makes Its Bow

The Fine Arts Society of Music, recently established through the endeavors of a group of Chicago business and professional men, is launching a new orchestra to be called the Fine Arts Orchestra under the baton of Nicolai Malko in two series of concerts. The board of trustees includes Samuel Levin, Lacy Lee, Duane Swift, Morris Greenberg, Arthur Goldberg and Charles Burr. A series of Sunday afternoon twilight concerts at the Goodman Theatre is announced for Jan. 12, Feb. 2 and 16 and March 9 and 23. Friday evening concerts at the Amalgamated Center are played on Nov. 15 and 29, Dec. 13, Jan. 10 and 24, Feb. 7 and 21, March 7 and 21 and April 4. Soloists will include Maria Kurenko, soprano; Antonio Brosa, violinist; Paul Wittgenstein, left-handed pianist and Sergei Tarnowsky, pianist.

THE SAIDENBERG SYMPHONIETTA,
Daniel Saidenberg, conductor, of Chicago.

Chicago Little Philharmonic Orchestra

The Chicago Little Philharmonic Orchestra, Dr. Eric Sorantin conductor, specializes in presenting the more intimate form of orchestra literature. The organization comprises 18 instrumentalists and with the assistance of soloists gives concerts throughout the country under the management of Harry Culbertson.

Other Orchestras and Conductors

During the summer months many orchestras bearing the names of various conductors that function at Grant Park are made up of symphony players from different groups. Among the conductors who have been featured by the Federation of Musicians are Jerzy Bojanowski, regular director of the Tulsa Symphony Orchestra; Dino Bigalli, Rudolph Ganz, Oscar Anderson, Edward Meltzer, George Dasch, Frank Waller and Leo Kopp.

Oak Park-River Forest Symphony Orchestra

The Oak Park-River Forest Symphony Orchestra, now in its ninth season, is under the direction of Gladys Welge, who has been at the head since its inception. Three concerts are scheduled at the Oak Park Club beginning on Dec. 10 with Percy Grainger as soloist. At the second, Feb. 18, the assisting artist will be the winner of the contest for male voices from the suburbs of Oak Park and River Forest. Virginia Haskins, Chicago Opera soprano, will sing at the final program on April 15. The personnel consists of 93 players with a waiting list. During the past few seasons ticket sales have covered all actual expenses. Dues of members of the Orchestral Association provide a reserve fund for contingencies and the necessary scores and equipment. Walker O. Lewis, is president of the association and Mrs. Kathyrn M. Funk, vice-president in charge of concerts. Dr. Carl N. Pederson is the orchestra's business manager.

Miss Welge was conductor of the Woman's Symphony Orchestra of Chicago for two seasons, its associate conductor for eight and its principal violinist for 13 years. She was head of the orchestra and stringed instruments work in the public schools of Downers Grove for four years.

Kenosha Symphony Orchestra

Richard Czerwonky has been named permanent leader of the Kenosha (Wis.) Symphony Orchestra. The organization, which is under the supervision of the Board of Education, will be limited to 75 members. Five concerts are to be given with the assistance of well-known soloists, the first in January. The Kenosha Symphony had its beginning in 1918 under the direction of William Shroeder. Several of its charter members are still active, including the president, H. W. Uhen. Plans are being outlined for a summer music festival in Kenosha and a summer tour.

Chicago Choruses Numerous

The two most important choruses of Chicago are the Apollo Musical and the Swedish Choral Clubs. The Apollo, our oldest and best known oratorio society, annually provides several concerts in Orchestra Hall, under the direction of Edgar Nelson, featuring noted soloists in standard works and novelties. The Swedish Club, celebrating its 25th anniversary, is to repeat the work performed at its first concert, Haydn's Creation, in the late spring. The organization, first led by Mr. Nelson, has, for the past decade, been heard under the baton of Harry T. Carlson, who this year announces three concerts instead of the customary two.

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In addition to the usual Christmas Messiah the following works are listed for the second concert; Mozart's Mass in C, Kodaly's Te Deum, Beethoven's Choral Fantasy and Bruckner's 150th Psalm. Like the Apollo, the Swedish Choral Club is assisted at each concert by members of the Chicago Symphony Orchestra and noted soloists.

The Chicago Bach Chorus, which has increased its membership to 120 is directed by Theodore Lams. Concerts are in Orchestra Hall with members of the Chicago Symphony furnishing the accompanists and soloists assisting. Bach's Christmas Oratorio, to be sung in English, will be given on Dec. 7.

EDWARD MELTZER

Edward Meltzer Heard as Guest Conductor

CHICAGO.—Edward Meltzer, American conductor, who made his debut at the podium as guest conductor of the Vienna Symphony Orchestra, has led orchestras in many other European centers and in New York, Chicago, Boston, Pittsburgh, Milwaukee, Providence and many other leading music centers. Recently he conducted the Pittsburgh Symphony Orchestra in four concerts, one of which was broadcast by short wave to South American republics. Mr. Meltzer, who is also a lecturer and author on orchestras and orchestral music, has a repertoire including the entire symphonic literature, fifty operas and fifty oratorios. He is author of At the Conductor's Desk, and Stories of Favorite Overtures.

Dudley to Tour South

Edward Dudley, tenor, will tour the South in February appearing, among other cities, in St. Petersburg, Fla., his home city. Mr. Dudley, under the management of the new WGN Concerts, makes his first appearance in five years in Washington, Atlanta and Miami.

DANIEL
SAIDENBERG
Conductor
•
Saidenberg
Little Symphony
Fifth Season

Other important choral societies are: Chicago A Cappella Choir, Noble Cain, director; Association of Commerce Male Chorus, Herbert Hyde, conductor; Chicago Singverein, founded 31 years ago, by the late William Boeppler, and now under the direction of Erhardt Bergstrasser, gives winter and spring concerts annually; Chicago Symphonic Choir, Walter Aschenbrenner, conductor; Federal Glee Club, William Myrics, director; Lake Shore Musical Club, Harry S. Walsh, director; Marshall Field & Company Choral Society, Edgar Nelson, director; Paulist Choristers, Father Eugene O'Malley, conductor; Sundey Evening Club, Edgar Nelson, director; United Choir of Chicago, George L. Tenney, director; Jewish Peoples Choral Society (formerly the Freiheit Gezang Farein), Eugene Malek, conductor; Welsh Male Chorus, Robert Gomer Jones, director; Philharmonic Chorus and Sarmatia Male Chorus, both conducted by Z. Skubikowski; B'nai B'rith Youth Organization A Cappella Chorus, Ruth Morris, conductor; Chicago Chorus, Lucy Atkinson, director; Westervelt Vocal Ensemble, Louise St. John Westervelt, conductor.

All give concerts in halls and theatres with the assistance of local and visiting artists.

Photo by Maurice Seymour

MONA BRADFORD

Oratorio Activities in Chicago

By EDGAR NELSON

CHICAGO.—Oratorio activities in Chicago at the present time are considerable and the season promises to be interesting and well supported.

The Apollo Musical Club, with which organization I am associated as conductor, has its usual Messiah performance at Christmas and in February will give its second concert consisting of the Magnificat by Bach, the Choral Fantasy by Beethoven and Elgar's The Music Makers. On March 13 and 14 the Club will sing Rachmaninoff's The Bells with the composer conducting, and in April Verdi's Requiem will be presented.

As a result of this rather extensive program, the membership of the Apollo Club has been increased by many additional young singers. It is gratifying to observe this interest in such serious works, especially since there is a membership fee for the season's work.

As in the past the Apollo Musical Club has been the means of Chicago's music public hearing some of the greatest choral works for the first time. Those works receiving the greatest approval and support are given a repetition.

Swedish Choral Club Marks Jubilee

The Swedish Choral Club, which I had the pleasure of conducting from its beginning in 1915 until the fall of 1928, when I succeeded Harrison Wild in the Apollo Club, has also a most extensive program, and is incidentally celebrating its twenty-fifth anniversary. Harry T. Carlson, its former accompanist, has been its conductor since 1928. The club has had wonderful support from its public and achieved excellent musical results. Their program for this season contains at least three major performances.

The Bach Choral Society has an interesting program, of which Bach's Christmas Oratorio in December should be an outstanding performance.

The Singverein will also be heard in several choral works.

The Marshall Field Choral Society, which I took over in 1917 following the resignation of Thomas Pape, has done a great deal in presentation of oratorio as well as shorter works. Messiah is given annually in the store, with well known soloists, the week preceding Christmas. Its membership is entirely of employees.

It would be no exaggeration to say that the interest in oratorio is growing and it will be lasting because it is worthy of the time and attention of the serious amateur chorister.

EDGAR NELSON

Six Pupils of Anna Fitzu Members of Chicago Opera

CHICAGO.—Six of Anna Fitzu's artist-pupils have made their debuts in minor roles with the Chicago Opera Company this season. One of them Mona Bradford, contralto, nicknamed "the glamour girl" of the Opera, has sung several small parts, besides understudying the title role in Carmen with the cast and Maurice Abravenel, conducting.

Gorodnitzki Opens WGN N. Y. Concerts

Sascha Gorodnitzki, pianist, was the first artist on the WGN Concert Management list to be heard in New York. He appeared in Carnegie Hall on Nov. 29.

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Hollywood Glamorous Mecca for World's Artists

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

The Philharmonic Orchestra of Los Angeles will return to its old home in the Philharmonic Auditorium this season, since no theater of sufficient size is available to it in Hollywood, it was announced by Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Assn., which presents both the winter season of the orchestra and the summer series in the Hollywood Bowl.

No permanent musical director has been appointed since the resignation of Otto Klemperer, and guest conductors will direct the 16-week season. In addition to nine pairs of concerts scheduled in Los Angeles, the orchestra will play in other Southern California cities from Santa Barbara to San Diego, and give six children's programs.

The first three symphony pairs, Nov. 21-22, Dec. 5-6 and 19-20, are being directed by Bruno Walter, who also gave the first children's concert on Nov. 23. Artur Rodzinski will conduct Jan. 9-10; John Barbirolli, Jan. 30-31; Igor Stravinsky, Feb. 13-14; Sir Thomas Beecham, Feb. 27-28; Edwin McArthur, March 13-14, and George Szell March 27-28. All are to conduct out of town engagements, as will Albert Coates, who will likewise direct the remaining five children's programs.

New Symphonic Groups

A new orchestra, the Los Angeles Sinfonietta, is scheduled to make its appearance in January, with Werner Janssen conducting three concerts at the Wilshire-Ebell Theater. The group will be of Mozartean size, and Janssen declares his intent to perform seldom heard works from the classical repertory, as well as contemporary works written for the classic orchestra of 36 players.

A novel group, recently established, which probably could exist nowhere else in the world, is a symphony orchestra of 90 musicians which gives no concerts, pays no salaries, has no concertmaster and employs no conductor. It evolved from a gathering of musicians headed by Jack Pepper at the studio home of Florence Byrens.

The Los Angeles Laboratory Orchestra, as the group is called, consists of movie studio musicians, and meets for fortnightly rehearsals in the Hollywood High School Auditorium on alternate Sunday mornings. The stated aims of the group are to meet together to play masterworks under able conductors, let contemporary composers hear their own compositions, grant opportunity to aspiring conductors and to afford a chance to soloists who might not otherwise appear, such as wood or brass instrument performers.

Guest conductors who have led the group are Stravinsky, Schönberg, Walter, Iturbi, Szell, Dahl, Bliss and Collins. The players rotate within sections, the concertmaster of today going to the last desk of second violins at the next rehearsal, while wind players rotate at each movement. Admission to rehearsals is only by special invitation.

Older Ensembles

The WPA Symphony Orchestra has been reconstituted under the name of the Southern California Symphony, with Karl Wecker and James Sample as conductors.

IGOR STRAVINSKY,
in February conducts the Los Angeles Philharmonic Orchestra. Under the management of Paul H. Stoes, now affiliated with WGN Concerts, the composer-pianist-conductor, will also be guest conductor in Indianapolis, Cincinnati, Boston, Minneapolis and Baltimore.

MUSICIAN—ACTORS DISCUSS THEIR ROLES
in There's Magic in Music. On the Paramount lot in Hollywood, Richard Hageman, Ira Pettina and Richard Bonelli, left to right, talk over the picture, in which they played themselves.

A series of concerts are now in progress at Embassy Auditorium, with distinguished soloists including Josef Hofmann and Dalies Frantz contributing their services. One or more American compositions are played on each program.

Peter Meremblum's California Junior Symphony Orchestra, consisting of young performers from 12 to 21 years, which achieved immediate fame in a recent Heifetz picture, is giving a series of concerts in Los Angeles and nearby communities. A notably fine string group is the Brodetsky Chamber Music Ensemble of 32 young players, which will be heard in several events this season.

Southern California Association Plans 9 Operas in English

Nine operas are under consideration for performance by the Southern California Opera Assn. this season, according to artistic director Vladimir Rosing. They are: Traviata, Carmen, Faust, Cavalleria Rusticana, Pagliacci, Butterfly, Fledermaus, Coates' Gainsborough (premiere), and Die Meistersinger. All will be sung in English, with casts of leading resident artists.

Officers of the organization are John Anson Ford, president; Mrs. Leiland Atherton Irish, vice-president, Wm. McKelvy Martin, secretary; and A. C. Marshall, treasurer. On the Board of Directors are Andres de Segurola, Robert Nevin, Wayne Griffin, Louis Woodson Curtis, Ernest Anderson, Alexander Steinert, L. E. Behymer and Mmes. Philip Zobelein, Arthur Rush and Verne Knudsen. Albert Coates is conductor.

Cadman Guest at Hollywood Composers' Luncheon

HOLLYWOOD. — Welcoming Charles Wakefield Cadman, who has established a permanent Southern California home in the Verdugo Hills, noted composers of Hollywood gathered recently at a luncheon given by Nat W. Finston in honor of the native composer and Lionel Barrymore, whose Tableaux Russes, first of his compositions to be played in public, is to be heard shortly. Barrymore's suite will be played by the Federal Orchestra at the Embassy Auditorium at an early date.

The affair was held in the commissary at the Metro-Goldwyn-Mayer studios. Present were Cadman, Finston, Herbert Stothart, Barrymore, Eugen Zador, Mario Castelnuovo-Tedesco, and Daniele Amfitheatrof.

Zador's Columbus to be Repeated on Coast

HOLLYWOOD.—The opera-oratorio Columbus, by Eugene Zador, which had its visual premiere here on Columbus Day, excited so much comment and attention that a repetition is anticipated soon under the direction of Albert Coates, with the same soloists and the Southern California Symphony Orchestra and Chorus.

"The work was intended as a new form, not an opera in the conventional sense of the word," Zador says. "In a scenic performance, my idea was to have actors or dancers give the action on board the

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ship, while the singers would share the pit with the orchestra."

Zador has completed three new orchestral works during his short sojourn in Southern California. One is a Pastorale and Tarantella, the second a Children's Symphony for small orchestra, and the third a set of orchestral Variations on Swanee River. The latter tune was a favorite of Zador's father, who heard it 50 years ago when in New York.

R. D. S.

Frantz Plays With Orchestra

HOLLYWOOD.—Dalies Frantz, American pianist lately turned movie actor, returned to the concert stage as guest soloist with the WPA Southern California Symphony Orchestra in Embassy Auditorium Nov. 6, under the sponsorship of the Society of Native American Composers, and won prolonged plaudits for his musicianly exposition of the Liszt E-flat Concerto. A pianist of vigorous tone backed by technical virtuosity, he gave the concerto an animated reading.

James Sample conducted the orchestra with efficiency, his program including Weber's overture to Euryanthe, the romantic Fifth Symphony of Schubert, the ingenious Rhumba of Harl McDonald, and the brilliant Hungarian March from Damnation of Faust contrasted with the love scene from the Romeo and Juliet Symphony of Berlioz.

R. D. S.

Hollywood Jottings

The opening of Pietro Cimini's series of Soirees Musicales on Oct. 30 was a brilliant and artistic affair. Artist pupils who took part in the varied program of arias, songs and operatic duets were Helen Kastler, Lorraine Schultz, Rachel de Leon, Clara Seymour, Marian Seabury, Leonore Lind, Gladys Woodrome, Helen Paccino, Frances Dalton, June Kelsey, Richard Horn, Enrico Martinelli and Kenneth Parks. John Bennes, baritone, was guest artist. At the piano, in addition to Maestro Cimini, were Elizabeth Perry and Elizabeth Crawford.

* * *

Eda Bodanzky, sister of the late conductor, will be heard in several piano recitals this season. On one program, she is to play the 24 Debussy Preludes.

* * *

Lionel Barrymore is soon to make his debut as a composer, when the Southern California Symphony Orchestra introduces his orchestral suite, Tableaux Russe. He worked arduously on the score during his recent confining illness, and the premiere will celebrate his recuperation in health.

* * *

Lillian Steuber, young American pianist, is having an active season of engagements throughout Southern California. She will appear in solo recitals in several California universities, Los Angeles, Pasadena, and other cities, featuring on each program some contemporary works of interest. As a member of the Penstemur Trio, she will be heard in chamber music series in Bakersfield, Santa Monica, Pasadena, and Beverly Hills.

* * *

Carl Bowman, young American conductor, has been named director of the San Diego WPA Symphony Orchestra, State Supervisor Karl Wecker announces.

* * *

The Meremblum Junior Orchestra scheduled three concerts in Bakersfield. So great was the demand to hear this exceptional youth ensemble, which aroused such interest in its movie appearances, that an extra concert had to be given to accommodate the crowd. The attitude of the young auditors towards contemporary music was shown significantly by the decided hit made by Ernst Toch's Pinocchio Overture.

* * *

Paul A. Pisk, composer and pianist, and Rowland Leach, violinist, at the University of Redlands, have resumed their recitals on each of which they play a sonata by an American composer. On their Nov. 12 program, they presented Cecil Burleigh's sonata, Life of St. Paul, and a sonata by Hindemith.

* * *

Nita Rothman, dramatic soprano, will study and fulfill engagements in New York this winter.

R. D. S.

Isaac Stern to be Soloist With Two Symphony Orchestras

Isaac Stern, under the management of Paul H. Stoes who recently became affiliated with WGN Concerts, is fulfilling a busy concert season. He will be soloist with the New Orleans Symphony on Dec. 10 in Sibelius' Violin Concerto as part of the Sibelius birthday celebration. During the second half of the season he will appear with the San Francisco Symphony.

Tacoma, Wash., Philharmonic Presents Soloists

TACOMA, WASH.—The Tacoma Philharmonic Orchestra, founded and conducted by Eugene Linden, is in its seventh season. Its personnel numbers sixty players and the four scheduled concerts are presented with local and visiting soloists.

'First Steps Vital for Singers'

By RICHARD DRAKE SAUNDERS

First impressions are of great importance in a singer's career, according to Gilda Marchetti, herself a leading vocalist and now a vocal instructor in Hollywood, who points out that voice students are prone to make auditions before they are fully qualified, or aspire too early for engagements.

"The young artist must have full control of his or her instrument before making an appearance or even an audition," Miss Marchetti declares. "This is just as true of a voice as of a piano or a violin, and since a singer's instrument is in his throat, his body, from its health to its visual aspect, is equally important."

Studied With Mascagni

The daughter of an impresario, Carlo Marchetti, Gilda grew up in a musical atmosphere, receiving her musical degrees in Florence, Italy. Mascagni was her godfather, and with him she studied Cavalleria Rusticana for her debut as Santuzza.

For the last fifteen years established as a teacher in Hollywood, where her family had always maintained a home, Miss Marchetti sang for nine years over Radio KFI, and was for a time vocal casting director at Fox Films.

Now winning movie laurels is her young pupil, Susanna Foster, star of Paramount's The Great Victor Herbert, and There's Magic in Music. In the latter is another Marchetti pupil of great promise, Kay Connor, while her roster of artists produced includes such names as Raquel Torres, Armida and Don Alvarado.

"There are special slants to film or radio work, just as concert and opera work differs to some degree," Miss Marchetti avers, "but basic principles remain the same in all. Singing is natural, not artificial, but vocal training must seek to aid nature, not to distort it."

Bartlett Joins WGN List

Michael Bartlett, tenor of radio, screen and opera, has joined the list of artists of the WGN Concert Management. He recently appeared on the Song of Life program.

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OTHER famous singers who have studied with Samoiloff are Claire Dux, Rosa Raisa, Dimitri Onofrei, Bianca Saroya, Julia Claussen, Olga Dane, and many others.

Write for full particulars and catalog.

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Sacramento, Calif., Symphony Now on Professional Basis

SACRAMENTO, CAL.—The Sacramento Symphony Association, maintaining the Sacramento Symphony Orchestra, will present the organization for the first time during the season of 1940-41 on a professional basis, with a schedule of at least fourteen performances. There will be five major concerts, five dress rehearsal concerts for college students, three Youth Concerts, one special event and at least one out-of-town engagement in Davis. The special concert will feature Marion Anderson, contralto, on Feb. 26, singing for the benefit of the Symphony Sustaining Fund. The concerts are given at the Sacramento High School Auditorium and the last performance will take place on March 20. The orchestra is supported through private contributions and the sale of tickets. Willem Van Den Burg is the conductor, and Dorothy Granville the manager.

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San Francisco Orchestra Plans Rachmaninoff Cycle

PIERRE MONTEUX CONDUCTS

By ALFRED FRANKENSTEIN

SAN FRANCISCO—As usual, the San Francisco Symphony Orchestra starts its season this year considerably later than other major orchestras. This is due to the fact that the energies of the orchestra and the attention of the public are taken up with the activities of the San Francisco Opera Company during October and early November, and consequently the Symphony's 29th season does not open until Dec. 6.

The Musical Association of San Francisco, of which Leonora Wood Armsby is president, plans twelve Friday-Saturday pairs and one popular concert under the auspices of the San Francisco Symphony Forum.

Rachmaninoff Cycle

The soloist policy this year has at least two unusual features—one, that there will be guest artists on only half of the Musical Association series, and, another, that Sergei Rachmaninoff will be guest artist on two successive pairs. Rachmaninoff will conduct and will play one or more of his concertos, the whole repeating the Rachmaninoff cycle that was given last season in New York.

Other guest artists are Sir Thomas Beecham, Isaac Stern, Dorothy Maynor and Jose Iturbi. For the rest Pierre Monteux and his players will reign supreme, except at the Symphony Forum concert, which has Margaret Speaks as soloist.

New Symphony Forum

The San Francisco Symphony Forum is a new and extremely interesting organization formed at the initiative of Howard Skinner, the Symphony's manager. It consists of students in the various colleges of the San Francisco Bay Region—the University of California, the University of California Medical School, Mills College, Stanford University, San Francisco State Teachers' College, and other institutions. Skinner has been selling large blocks of tickets to the college undergraduates, and many fraternities and sororities have bought boxes for the season. In some places they have regular meetings for the study of the programs.

Art Commission's Series

Following a practice established by a city-wide vote several years ago, the Art Commission of the City of San Francisco, of which J. Emmet Hayden is chairman and Joseph H. Dyer, Jr. secretary, is giving a second series of symphony concerts and a series of performances by the Monte Carlo Ballet Russe with the San Francisco Symphony in the pit. These begin in January with a concert under Leopold Stokowski. Alexander Brailowsky, Kirsten Flagstad and Yehudi Menuhin are the soloists for the other three concerts. This year the ballet will appear eight times under Art Commission auspices.

Ten broadcasts, four Young People's Concerts under the direction of Rudolph Ganz, and out of town concerts will complete a total of 52 concerts during the season.

The subscription concerts are given in the War Memorial Opera House, which has a seating capacity of 3,252, and the concerts for the Art Commission are given in the Civic Auditorium, with a seating capacity of 8,600.

Present indications are for a continued increase of the ticket sale. Since 1935, attendance has practically doubled.

The San Francisco Symphony is supported by ticket sales, which represent about 60 per cent of income, together with subscriptions and the interest on endowment funds.

The orchestra personnel is made up entirely of professional, union musicians.

Samoiloff Announces Scholarships

HOLLYWOOD.—Dr. Lazar S. Samoiloff announces that a friend of music, who does not wish his name revealed at present, has endowed the Samoiloff Bel Canto Studios and Opera Academy with a fund to help worthy and talented singers. This fund is to be used for six half scholarships and maintained permanently. As each singer is successful and can afford to repay the tuition credited to him, the fund will be used to give other students similar scholarships.

All aspirants for these scholarships must be prepared to study for a minimum of two years in preparation for a serious musical career. Each student will be introduced to the public as soon as he is ready. Aspirants will be judged upon their vocal talent, musicianship, and personality, in the order of their appearance. Dr. Samoiloff believes that this endowment will be of great benefit to many talented singers whose financial condition does not permit them to obtain the complete training so necessary for a career in music. R. D. S.

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Houston, Tex., Symphony Touring in Other States

HOUSTON, TEX.—The Houston Symphony is probably the best supported orchestra in the Southwest. Since its first concert in 1913 and its reorganization 11 years ago, the group has grown to have 3,000 subscribers, 1,700 donors and an ensemble of some eighty players, all professionals.

Walter H. Walne, lawyer, this year begins his fifth season as president, as does Ernst Hoffmann as conductor. The manager is Harry R. Bourne, contra-bass player, and business man.

Ten concerts will be played in City Auditorium, seating 4,000. For this year the stage has been redecorated, risers, platforms, stands, and shell newly refinished.

The season opened on Nov. 4, and will close on April 7. There will be ten regular Monday night subscription concerts, a concert especially for donors (who contribute to the maintenance fund), an extra concert on Dec. 3, presenting Handel's Messiah, with the combined church choirs of the city, numbering about 400 voices; five Students' Concerts attended by elementary, high school, and private school students, their parents, and teachers; and 13 out-of-town engagements.

Soloists engaged for the 1940-41 season include Bidu Sayao, Metropolitan Opera soprano, re-engaged after her success last season; Barbara Lull, violinist; Harold Bauer and Drusilla Huffmaster, pianists; and Edward J. Bing, baritone.

Extensive Tour Planned

The Houston Symphony is the only touring orchestra south of St. Louis. Concerts will be played in Galveston on Feb. 25 as an opening feature of the Mardi Gras celebrations; at Prairie View State Normal College, Prairie View, Tex., on March 9; at Austin before University of Texas students on March 19; at A. & M. College, Bryan, Tex., on March 20; at Kingsville on March 25; at Hardin-Simmons College in Abilene, Tex., on April 24; at San Angelo, Tex., on April 25. Two concerts have been booked by the National Civic Concert Service in Monroe, La., during the spring, and in Harlingen, Tex. on March 27. Other concerts are scheduled in Refugio, Tri-Cities, Austin College and Huntsville. This itinerary extends from the Gulf of Mexico to the plains of Texas, from the Rio Grande River to the Mississippi.

These make a total of 30 concerts for 1940-41.

The Houston Symphony's free summer concerts, during August and September, drew a total audience of 75,000. Joseph Gallo is concertmaster, Joseph Henkel, assistant conductor.

Bauer in Master Classes at University of Miami

CORAL GABLES, FLA.—Harold Bauer will conduct master classes for pianists at the University of Miami here from Jan. 24 to March 1 under the auspices of the University School of Music. Dr. Bauer will hold two kinds of classes, one composed of both performers and listeners, and the other of a more intimate type with three or four students. Individual lessons also will be given.

Bertha Foster, dean, is in charge of all details in connection with Dr. Bauer's classes. N. N.

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(*Continued on page 85*)

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REGINALD STEWART, conductor of the Toronto Philharmonic Orchestra, who will be guest conductor and piano soloist in the United States this season. (Reports from Christopher Wood, Toronto correspondent, and Joseph Whitmore, Western Canada, will appear in the next issue.)

Seattle Launches Opera Theatre

SEATTLE, WASH.—A Wagnerian Festival Concert, featuring Lotte Lehmann and Lauritz Melchior, was offered by Dr. Nikolai Sokoloff and the Seattle Symphony Orchestra recently. The house was sold out within a few days and arrangement was made to have a repeat concert the next evening. It was a disappointment that Mme. Lehmann was indisposed, singing none of her solos, and only in part voice Scenes I and III from Act I of the Valkyrie, with Mr. Melchior. Mr. Melchior, however, gave his program as scheduled with great gusto, and Dr. Sokoloff performed extra Wagnerian numbers.

The third regular concert of the Symphony Series, featured Fritz Siegal, concertmaster, as the admired soloist in the Sibelius D Minor concerto. Copland's Outdoor Overture was given its initial performance.

The orchestra gave a "Pop" concert to much applause at the Music Hall Theatre.

The University of Washington School of Music presented Wilhelmine Schaeffer-Creel, pianist, and member of the faculty, in recital Nov. 14. Being a newcomer, Mrs. Creel was greeted by an overflow audience, which carried away impressions of an interestingly balanced program, including Franck, Brahms, Chopin, Kodaly and Bartok.

The University Symphony Orchestra, under George C. Kirchner has been giving a series of Sunday afternoon concerts of unusual excellence.

New Opera Theatre Thriving

Seattle is justly enthusiastic over the success of the Lyric Theatre—devoted to weekly presentation of opera.

For many seasons, the Repertory Theatre, under the direction of Mr. and Mrs. Burton James, has been giving plays two nights weekly during the entire year. Through the cooperation of this group, the Lyric Theatre has been able to present its operas weekly since early in 1940, with such success that the continuation of this plan has become assured.

Ernst Gebert, formerly of the Landestheatre, Prague; State Opera House and Radio, Berlin; Radio of Amsterdam; and guest radio conductor in Paris, Brussels, Warsaw and Budapest, is the conductor.

Brought to Seattle in 1939 for a summer course in opera at the University of Washington, Gebert's first opera production was Handel's Julius Caesar, acclaimed as the most successful one ever given at the University. As a result of this achievement, he was engaged to continue as director of opera activities.

In January, 1940, The Marriage of Fig-

(*Please turn to page 84*)

Photo by De Bellis Studios

MARCELLE DENYA, soprano, as the heroine in a performance of Pelleas and Melisande in Montreal. She will sing this role in Chicago on Dec. 30 in a special performance, to be given by the same cast as in the Canadian city.

Maria Kurenko and Ganz Soloists at Paderewski Greeting

Maria Kurenko, Russian soprano, and Rudolph Ganz, pianist-conductor, will be soloists on Dec. 4 at Chicago's greeting to Paderewski in Orchestra Hall. The Philharmonic String Quartet of the Chicago Symphony Orchestra will participate. Mme. Kurenko is under the management of the WGN Concert Service.

Lindsborg, Kan., Chorus Plans 60th Festival

LINDSBORG, KAN.—Each Spring the chorus and orchestra of Lindsborg and Bethany College present the annual performance of Messiah with outstanding soloists. This year will mark the sixtieth festival of this pioneer musical venture of the Southwest. In addition, the Bethany Oratorio Society gives the St. Matthew Passion. The original chorus in 1882 numbered fifty voices; today the membership totals 500.

Dr. Hagbard Brase is conductor of the chorus, and Benjamin Goodsell of the orchestra, which is also heard in individual concerts. The Bethany College Choir and the Bethany Band are two other active organizations on the campus.

Passed Away

CHARLES PAUL GRUPPE, 80, noted landscape artist, and father of Paulo Gruppe, cellist, died at his summer home at Rockport, Mass. Mr. Gruppe was born in Canada. He won gold medals in Rouen, Paris and Philadelphia and both former Kaiser Wilhelm of Germany and Queen Wilhelmina of Holland had his paintings in their collections. In addition to the cellist he is survived by two other sons, Karl and Emile, both painters, and a daughter, Virginia. His widow, the former Helen Mitchell, was formerly a singer.

M. SOPHIA EZERMAN, 62, managing director of the Philadelphia Conservatory of Music, died in that city on Nov. 10. Born in Holland, she studied music on the Continent before coming to this country. She was the widow of Dr. Dirk Hendrik Ezerman, whom she succeeded as director after his death in 1928. A son, Dr. Willem Ezerman, a daughter, Mrs. Allison Drake, and a sister, Mrs. J. C. Jurrjens, survive.

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Portland Philharmonic Names New Conductor

By DAVID L. PIPER

PORTLAND, ORE.—Charles Lautrup, Danish pianist and conductor and a recent arrival in the United States, has been appointed conductor of the Portland Philharmonic Orchestra. The orchestra's second season is to consist of ten Tuesday night concerts. The series was to open in the Civic Auditorium on Nov. 19.

Lautrup came to Portland from Tokyo, where he resided for several years. He succeeds Lester Hodges, whose resignation was announced only a few days before the symphony season was scheduled to begin.

Robeson in Ellison-White Series

Meanwhile, there has been at least one celebrity concert—that on Nov. 4 featuring Paul Robeson. The noted Negro baritone, making his first local appearance in several seasons, was the initial attraction of the Ellison-White Bureau's greater artists series; and the affair attracted an absolutely capacity house. A chorus of 80 young singers recruited from the city's high schools by Chester Duncan, music supervisor of the school system, collaborated with Mr. Robeson in a performance of the dramatic Ballad for Americans.

Junior Symphony Begins

The Portland Junior Symphony Orchestra ushered in its new season in the Auditorium on Nov. 17, with a program featuring Russell Palmer, young Vancouver, Wash., pianist. Palmer was the winner of the Junior Symphony's competition to discover and foster outstanding talent, and this solo appearance was his reward. His vehicle was Beethoven's C Minor Concerto. Jacques Gershkovitch, as is his wont, led his hundred youthful musicians with such a feeling for the dramatic as to bring cheers from the large audience assembled for the occasion.

Nov. 17 also brought an exciting choral concert, by the Norwegian male chorus of Seattle. This concert, given in Benson High School Auditorium, was under the direction of August Werner. Highlight of the performance was the solo singing of Clara Pladsen, soprano.

Walla Walla, Wash., Group 33 Years Old

WALLA WALLA, WASH.—The Walla Walla Symphony Society was organized in 1907, and since that time has given concerts regularly, from one to three each year. Sixty members constitute the orchestra. There are 150 sustaining members who pay $2.50 each year, and tickets are sold, so that the necessary expenses for equipment and orchestral music is provided. It is a community project of which Walla Walla is justly proud.

The president and business manager is Dr. Wallace A. Pratt. Other officers are: Nettie M. Galbraith, first vice-president; Earl Kennedy, second vice-president; Julia Ayers, third vice-president; Anne Martin, secretary, and Otto Wedemeyer, treasurer. The conductor is Frank Beezhold. No outside soloists are to be employed this season. The concerts are usually held in the high school auditorium, and three are scheduled for the present season.

OSCAR ANDERSON

Tri-Cities Symphony Orchestra Marks 25th Yeear

DAVENPORT, IOWA.—Celebrating this year its twenty-fifth anniversary, the Tri-Cities Symphony Orchestra played its opening concert under Oscar Anderson on Nov. 17 before a sold-out house. Its entire series of four concerts has been oversubscribed and seats could not be had for the first concert for many weeks previous to the date.

This body of eighty-eight musicians, which Mr. Anderson has welded into a fine body in the few years that he has been in charge, gives its next concert on Jan. 26, when Guiomar Novaes, pianist, will be the soloist. Gaspar Cassado, cellist, assists at the third program, March 9, and two young artists, winners of a contest sponsored by the Tri-Cities Orchestral Association and the local newspapers, will be the soloists at the last concert, April 27.

Grace Moore was the orchestra's first soloist of the season at the Davenport Auditorium. Mrs. A. A. Lee remains as business manager of the orchestra, which is supported by contributions, proceeds from social functions and subscriptions.

ORLANDO BARERA

Havana Philharmonic Names Barera Concertmaster

HAVANA, CUBA.—The Havana Philharmonic, for the second consecutive year under the direction of Massimo Freccia, began its season of twenty concerts on Oct. 28. Orlando Barera, appointed concertmaster and assistant conductor for the entire season, will also appear as soloist in Lalo's Symphonie Espagnole.

Contrary to most countries to our south, where orchestras are often municipally sponsored, the Havana Philharmonic is supported by the Patronato Pro-Musica Sinfonica, an institution made up of almost 2,000 music-lovers, whose membership provides the funds.

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Seattle

(*Continued from page* 83)

aro by Mozart was given at the University, and then with a professional cast, the opera was moved to the Repertory Theatre for its first performances at the Lyric Theatre.

The second production to be given was The Barber of Seville, which ran for eleven weeks, beginning in April, and the entire summer was devoted to Die Fledermaus by Strauss. Other operas scheduled for the season are Don Pasquale by Donizetti which opened in November, Tales of Hoffmann by Offenbach, La Traviata, Verdi, The Magic Flute and The Abduction from Seraglio. All of the operas are given in modern dress, and in English.

This fall at the Moore Theatre, Gebert conducted La Traviata in Italian, with Chamlee, Novotna and Bonelli as guest soloists. Reservations from the entire Northwest have been received and every performance is played to capacity audiences.

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New Publications Include Christmas Music

BOOK ON THEORY

STUDIES IN COUNTERPOINT, by Ernst Krenek.

"Based on the Twelve-tone Technique" says the subtitle of this engrossing if highly erudite brochure. Its several chapters reveal the eminent modernist composer, now teaching theory at Vassar College, expounding here the very abstruse principles of part-writing in the atonal system of the Schönbergian school. It is perhaps not for the layman, but its various chapters with musical illustrations make fascinating study for those composers itching to know what atonalism is all about and what are its possibilities. That an American house is privileged to issue such a work speaks highly for the new prestige the United States has attained in the modern world. (G. Schirmer, Inc., New York.)

CHORAL MUSIC FOR 4-PART MIXED CHORUS

AS JOSEPH WAS A-WALKING; traditional English text (from The Cherry Tree Carol); music by Bruno Huhn.

This short Christmas carol—only a part being utilized and omitting the miracle of the cherry tree—makes a fine effect in the Huhn setting, recently assigned to the Schirmer firm. The music is written with consummate clarity, dignity and taste, with attractive part-leading, and fits the high requirements of such services as the Episcopal. the work is *a cappella*, not difficult but most effective. Also issued for 3-part women's chorus. (G. Schirmer, Inc, New York.)

A VIRGIN UNSPOTTED, by William Billings (from The Singing Master's Assistant, 1778); edited by Clarence Dickinson.

A spirited tune, homespun and quaint, marks this setting of a traditional English carol by one of America's leading 18th century composers. There is a brief *andantino* section of more complexity and richness of part-writing, picturing the angels at the Nativity. The piano part is for rehearsal only. This work forms a companion to Billings' Three Fuguing Tunes recently issued by the same editor and publisher. (Music Press, Inc., New York.)

FOR 3-PART WOMEN'S CHORUS

THE WEARY DAY HAS PASSED; words and music by Robert Hernied, English version by Marianne Bay.

A leading composer and teacher from Europe, now in this country, provides a richly-harmonized chorus expressive of yearning to find peace. The sentiment is somewhat similar to Goethe's Wanderer's Night Song. An individual item, brief and eloquent. Unaccompanied. (Galaxy Music Corp., New York.)

GOOSIE, GOOSIE GANDER; a Mother Goose setting in the style of Mozart, by Katherine K. Davis.

Screamingly funny, yet aptly written in the classical style, this number can best be expected to make its points if the composer's effective tempo and expression indications are followed. There is a brief solo passage either for one or all the altos. Some virtuosity is required for an ideal performance. Piano accompaniment. (Galaxy Music Corp., New York.)

FOR MIXED VOICES

TRYSTE NOËL, words by Louise Imogen Guiney, music by Ralph L. Baldwin, has a text in the quaint old English manner, but treats reverently the story of the Nativity. The music is simple and eloquent in its writing for the four mixed voices, with a short solo passage for soprano or a group of them. Piano for rehearsal. (J. Fischer & Bro., New York.)

CAROLS FOR WOMEN'S VOICES

All those in search of Christmas carols that are different and definitely worthwhile are urged here and now to cast an eye over two carols from the Appalachian Mountains, arranged by Ruth Eloise Abbott. They will form a highly welcome relief from the "Silent Night-First Noel" diet, which, while good, would benefit from a bit of variety. Both are for SSA. JESUS, JESUS, REST YOUR HEAD is to be sung *a cappella*. It is a wistful treatment of ancient material, Mary becoming "Mammy" to the mountaineers. The gem of the twosome, however, is JESUS THE CHRIST IS BORN, which the composer has handled beautifully, following the tender mid-section with a unison finale of real power. Congratulations are definitely in order. (Carl Fischer, Inc.)

For Children's Choir or Soprano with Mixed Chorus

THE SHEPHERD'S MADRIGAL, words by Geraldine Farrar, music by Fritz Kreisler, arranged by Ralph L. Baldwin.

A new issue by two such collaborators as Kreisler and Farrar rightly arouses interest. This Christmas number has a sprightly tune, an engaging text and is varied in its assignment of the melody to the children's unison choir (or soprano soloist) and four-part mixed choir. Harmonically the whole gives an effect of richness, with *pp* humming effects at places, suggesting a lullaby. An *ad lib.* alto part is added to the children's chorus. The piano accompaniment is broadly designed. A solo version for medium voice and piano is also published. (Charles Foley, New York.)

SONGS

AMERICA, THOU BLESSED LAND; words by Frederic Howard; music by Geoffrey O'Hara.

Stirring march melody of sufficiently broad and tuneful sort to stick in the memory, and with words pledging unity. Piano and Ukelele accompaniment. (Edward B. Marks Music Corp., New York.)

WINTER, by Augusta Tollefsen. A version of the Shelley poem beginning "A widow bird sat mourning for her love," this is a brief and eloquent number. Range, E to G. (The Composers Press)

THREE SONGS by Bonita Crowe. Just for You, Dear (words by Joseph Humphries) is a ditty, sincere and folklike, almost in ballad style, and extremely touching. Greeting in Spring (Cora Stewart) sings joyously about the vernal season in simple, lyrical fashion.

Also, the Psalm setting ("I will lift up mine eyes unto the hills") is dramatic in its very spareness of line, with a broader refrain beginning "The Lord shall preserve you." This would be excellent for use as a church solo. All of these songs have accompaniment, and all are published in high and low voice versions. (Michael Keane, Inc., New York.)

FOR TWO PIANOS, FOUR HANDS

PLAISIR D'AMOUR, and GAVOTTE (LES MOUTONS), by Giovanni Martini, arranged by Sarah Elizabeth Pond.

Delightful and simple reworkings of favorite airs by the celebrated Padré. The Gavotte is particularly suitable for studio use. (Elkan-Vogel, Inc., Philadelphia.)

FOR PIANO SOLO

THE NIGHT WATCHMAN, by Charles Repper.

A clever descriptive piece accompanied by interpretative text above the staff telling of the rounds of the nocturnal figure. Program music of unusual sort, the rippling, at times heavily chorded music even portrays the functionary's bite into a midnight sandwich. Good fun and light, entertaining stauff of little difficulty, carefully fingered. (Brashear Music Co., Boston.)

PUCK is a two-page conceit by Charles Giard which is just about what you would expect from the title. Marked *allegro marcato*, Puck is characterized by a saucy staccato figure that skips between the hands. A simple chordal interlude is followed by a *Da Capo al Fine*. In E major. (J. Fischer & Bro.)

NEW MUSIC RECEIVED

For Mixed Voices

RISE, MEN COURAGEOUS (March Triumphant), music by Wilbur Chenoweth, words by Harold Skeath, is a plea for freedom. (Carl Fischer, Inc.)

ART THOU WEARY, HEAVY LADEN?—five-part setting (SATTB) with organ, of the Nocturne from Mendelssohn's Midsummer Night's Dream, arranged by H. A. Fricker—adds verses of religious sentiment to a splendid melody to make an outstanding anthem. (Carl Fischer, Inc.)

COME, SLEEP, by G. F. Broadhead, sets an exquisite poem by the Tudor poet, John Fletcher in simple, tripping manner. For 4 voices, with piano. (Oliver Ditson Co., Theodore Presser Co., distributors.)

New Orleans' Own Orchestra Thriving

Ole Windingstad Conducts Resident Ensemble

NEW ORLEANS, LA.—The New Orleans Symphony Orchestra, an ensemble of seventy players, both professional and amateur, opened its 1940-41 season under the baton of Ole Windingstad, Norwegian conductor. Divided into two series, the fall concerts have already taken place and spring concerts are being planned. Children's events, always a feature of the orchestra's schedule, will this year lay special emphasis upon consistent musical education. Noted artists are engaged as soloists for the regular series.

The Philharmonic Society, 30-year-old concert giving association, besides bringing some four noted chamber music groups here each season, usually presents three noted symphonic organizations from other cities. The Municipal Auditorium, with halls seating 6,500 and 3,500, and the Dixon Hall for more intimate events are the chief centers of concerts here.

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By LEE FAIRLEY

ROCHESTER, N. Y.—One of the most significant activities of the present season here will be the continuation of Dr. Howard Hanson's project to perform new American works. In recognition of the importance of Dr. Hanson's work, Gene Buck, president of ASCAP, invited Dr. Hanson and the Rochester Philharmonic Orchestra to give a concert of American compositions in New York. This program, including works by Dr. Hanson, William Grant Still, Deems Taylor and Morton Gould, was presented during the closing week of the World's Fair.

The annual symposium, postponed because of this concert, will be given over to the study and performance of scores by 20 American composers, including Ernst Bacon, William Bergsma, Henry Cowell, Herbert Inch, Kent Kennan, and Frederick Woltmann. Dr. Hanson has announced that the orchestra will again record for RCA-Victor. The culmination of this activity will be the annual spring Festival of American Music, which will celebrate its 10th anniversary this year.

Iturbi and Harrison Lead Philharmonic

The Philharmonic Orchestra, an organization of 86 men, with Jose Iturbi, musical director, and Guy Fraser Harrison, associate conductor, will present a series of 12 evening concerts in the Eastman Theatre. Notable soloists and ensembles will appear including the Westminster Choir, giving the world premiere of Leopold Stokowski's Negro Rhapsody. The Rochester Civic Chorus will be heard in one concert, when they will perform Belshazzar's Feast by William Walton. The orchestra will make two tours of eastern and southern cities during the winter.

2 Tours Booked

Opening on Dec. 9, the orchestra will play in Wilkesbarre, Penna., New Brunswick, N. J., Scranton, Penna., Newburgh, N. Y., Springfield, Mass., and Bridgeport, Conn. The spring tour beginning March 6, will take the orchestra to Columbus, O., Huntingdon, W. Va., Raleigh and Charlotte, N. C., Charleston and Greenville, S. C., Norfolk and Hampton, Va., Wilmington, Del., and Harrisburg, Penna.

The Philharmonic is an 85-piece ensemble, which includes a few student professionals, and is managed by Arthur M. See. All home concerts are given in the Eastman Theatre, with a seating capacity of 3,400. Advance ticket subscriptions for the 1940-41 season are nearly ten per cent higher than last year. The orchestra is supported by private subscription.

The Rochester Civic Orchestra is a smaller organization of about 45 men conducted by Mr. Harrison. In addition to forming the nucleus of the larger Philharmonic Orchestra, this group presents popular Sunday evening concerts with well-known concert and radio soloists. American composers' concerts, educational programs presented in the city schools and weekly broadcasts over the NBC network will fill out a busy season for this orchestra.

Eastman Orchestra and Choir Schedules

The two Eastman School Symphony Orchestras of about 100 players each will perform several concerts under Dr. Hanson, conductor, and Dr. Paul White, associate conductor. They will take part in the spring festival of American Music and also will appear in NBC broadcasts.

The Eastman School Choir, Dr. Herman Genhart, conductor, will take part in the performance of Dr. Hanson's Drum Taps and the Mozart Requiem. In addition, the choir will make several appearances as an a cappella group.

Frederick Fennell will conduct the Eastman School Little Symphony composed of members of Phi Mu Alpha fraternity in several programs, devoted to works particularly suitable for chamber orchestra.

Photo by Maurice Seymour

CATHERINE LITTLEFIELD,
whose Littlefield Ballet, under the management of Paul H. Stoes, affiliated with WGN Concerts, makes its first American tour next month. The 12-week tour will continue until the end of March.

Ensemble Formed By 3 Communities

New Tri-City Orchestra Serves 150-Mile Area

ALBANY, N. Y.—A new organization in this vicinity is the Tri-City Symphony Orchestra under the direction of Armand Balendonck. Of complete symphonic dimensions, the orchestra's personnel is made up of musicians from Albany, Troy and Schenectady and also from Springfield and Pittsfield, Mass. Mr. Balendonck studied with Ysaye and is the former conductor of the Newark Symphony. Edward A. Rice of Schenectady is concertmaster and assistant conductor.

The aim of the Tri-City Symphony is to provide a regular season of professional orchestra concerts sponsored by these three cities and covering in its widest activities a territory approximately 150 miles in radius.

Dance Band Arranging Listed by Extension Conservatory

The University Extension Conservatory of Chicago, has prepared a course on modern dance band arranging, designed to fulfill a need in the musical field. Many books have been written on arranging, but this is said to be the first systematic study course presented combining the fine points of arranging, harmonization and preparing students for improvised chord formations.

The course consists of twenty lessons and an examination paper for each lesson, including charts and all supplemental material needed. The last lesson is a test of the knowledge acquired and the student is required to make an arrangement for a ten piece dance band.

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Studio Notes

Henry Clancy

Martha Burnett, one of the artists from the New York studio of Henry Clancy, now is singing at Coq Rouge in New York. Miss Burnett formerly was a member of the cast of the George White Scandals. Her recent concert appearances include programs in Providence, R. I., and Cleveland and Toledo, Ohio.

Mr. Clancy is in his fifteenth year as tenor soloist at the Fifth Avenue Presbyterian Church, New York.

Edith W. Gaudenzi

After teaching for a number of years on 79th St. Edith W. Gaudenzi has opened new studios at the Dorilton in New York. An artist-pupil, Martha Wilson, was chosen recently from thirty applicants to be soloist at St. John's Methodist Church, New Rochelle.

La Forge-Berúmen

Mabel Miller Downs, soprano, and the Balladeers gave a concert for the Schubert Club of Stamford at the home of Mr. and Mrs. Frank La Forge at Darien, Conn. Highlights of the program were Schubert's Omnipotence sung by Miss Downs with the Balladeers, and the Flanders Requiem, by Mr. La Forge, presented by the quartet with the composer at the organ.

Mr. La Forge gave the first of series of six lectures on the lives and music of composers from Palestrina to Wagner, on Nov. 4 at Darien. These are illustrated by artist singers and pianists from the La Forge-Berúmen studios. The first lecture was illustrated by Irene Antal, soprano, and Stuart Gracey, baritone.

Anita Rio

Andrew Lahey, tenor, has been engaged as soloist at Christ Presbyterian Church, Hempstead, L. I. Heard frequently over the radio, Mr. Lahey is an artist-pupil of Mme. Anita Rio.

Edgar Schofield

Jean Watson, contralto, has been engaged for the Christmas performance of Messiah by the New York Oratorio Society, Albert Stoessel, conductor, in Carnegie Hall on Dec. 21.

Ray Dedels, tenor, was soloist on Nov. 25 and 26 with the Kitchener Philharmonic Choir in benefits for the Canadian Military Relief.

Jane Morgan, soprano, sang the role of Josephine in Harvey Gaul's production of H. M. S. Pinafore with the Savoyards in Pittsburgh recently.

All are artist-pupils of Edgar Schofield.

Leroy Weil

Virginia Patten was one of the two girls selected from about 500 competitors to represent Bloomfield H. S., in the all-State Chorus at Atlantic City, N. J., recently. She is a pupil of LeRoy Weil of Newark.

Testimonial Concert Given for Gustave L. Becker

In honor of his return to New York after a year teaching in Ohio, a testimonial concert was presented for Gustave L. Becker on Nov. 19 in Steinway Hall. The program, arranged by Henry Holden Huss, included Mr. Becker's Rondino Scherzino, ably performed by Lynne Rothman, pianist; and his Romanza and Corelli's La Folia, presented with understanding by James de la Fuente, violinist. Viola Steiman revealed a rich soprano in Lieder of Marx and Strauss and songs by Huss and Becker. Jeanette Kaye was the competent accompanist. Mr. Becker's cello romanze and Mr. Huss' sonata were presented with colorful tone by Felix R. Mendelssohn, cellist with the composers.

Lucille Manners' Recital

Lucille Manners will give a concert in the Grand Rotunda of the Fashion Store of John Wanamaker's, New York, accompanied by the John Wanamaker Choral Group.

FLORENCE FOSTER JENKINS

Florence Foster Jenkins in Song Recital

An event which crowded the grand ballroom of the Ritz-Carlton Hotel, New York, on Nov. 7, was the annual song recital by Florence Foster Jenkins. A feature was her singing of Valse Caressante, dedicated to Mme. Jenkins by Cosmo McMoon, her accompanist for some years, which fits her florid style of singing. The flute obligato was performed by Louis Alberghini, of the Metropolitan Opera orchestra. A closing McMoon song was Serenata Mexicana, in which the Pascarella Chamber Music Society gave brilliant support. Charmant Oiseau by David, likewise with flute was interrupted by applause, for the antiphonal and piquant singing stirred the hearers. Another feature was the first-time offering of Trailing Arbutus, lyrics by Mme. Jenkins, music by Elmo Russ, in which the singer conveyed expressive sentiment. The facile singing of Venzano's Valse de Concert, also won applause. Items by Torelli, Gluck, Curran and Liadoff were enjoyed. At the close she thanked the audience and through St. Clair Bayfield presented Mr. McMoon with a medal. F. R.

Ralph Leopold in Lecture-Recital at Pelham

PELHAM, N. Y.—Ralph Leopold's appearances last season before the Music Club of Pelham were so successful that he was re-engaged for another lecture-recital on Nov. 13. Mr. Leopold's program again was listened to attentively by a thoroughly appreciative audience. Die Walküre was the subject of the recital, and without score or notes Mr. Leopold gave an outline of the opera, played the various motives, as well as some of his concert transcriptions, including such numbers as the Prelude and Siegfried's Love Song, Ride of the Valkyries, Wotan's Farewell and The Magic Fire Scene. The pianist was enthusiastically applauded both as soloist and as lecturer by the large audience.

R. K. B.

Brownlee Rejoins Metropolitan

John Brownlee, baritone, has returned to New York, following his appearances with the San Francisco Opera and rejoined the Metropolitan.

Martha Lipton to Sing Messiah at Columbia, S. C. Performance

Martha Lipton, contralto, will be soloist in Messiah with the Southern Symphony Orchestra in Columbia, S. C., on Dec. 20, under the direction of Hans Schweiger. On Jan. 10 Miss Lipton sings on the Artists Series in Birmingham, Ala.

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4 Salzedo Students Named to Teaching and Orchestra Posts

Carlos Salzedo, who has given many harpists to the concert field, symphony orchestras and musical schools, either through his private studios or through the harp department at Curtis Institute, recently learned that four more of his students have secured responsible posts.

Lynne Wainwright, of Indiana, a graduate of last spring from Curtis Institute, is now first harpist of the Indianapolis Symphony and head of the harp department at Jordan Conservatory in that city. Miss Wainwright was the first recipient of the Curtis Award, established in the spring by Mary Louise Curtis Bok, founder-president, for the student symbolizing the "highest type of artist- student produced by the school." Miss Wainwright also was a member of Leopold Stokowski's All American Youth Orchestra.

Anne Lois Greene, of Alabama, also a Curtis graduate, now is first harpist of the Dallas Symphony Orchestra and teaching harp at Hockaday Institute of Music in that city.

Gertrude Peterson and Maline Pollock, both of California, private artist-students of Mr. Salzedo, have been appointed harp instructors in the High School of Music and Art in New York.

Borowsky Studio Active

JACKSONVILLE, FLA.—Serge Borowsky is devoting his attention this season to his studio and musical productions with his students. He is conducting both individual and class instruction in the art of singing. Students are given the privilege of appearing in both operatic and oratorio productions. N. N.

Rosenthal-Kanner Master School Notes

Artists working at the New York Master School of Hedwig Rosenthal-Kanner continue active in concert. Douglas N. Johnson is appearing in recital in Cuba, and is including on his programs the arrangement by Prof. Rosenthal of Strauss' Blue Danube Waltz. Elly Kassman has been engaged by Hans Kindler to play the F major concerto at the Mozart Festival in Washington, D. C. Charles Rosen will be the first soloist of the season to appear at the orchestral concerts conducted in New York by Judge Leopold Prince, and will be heard in the Mozart concerto in D minor with his own cadenza. Albert Singerman is scheduled to play the Mendelssohn concerto in G minor in New York under the baton of Macklin Marrow.

Hans Heideman will appear in the Ferguson Library Series in Stamford, Conn. Kenneth Amada, 8 years old, gives a recital at the Carteret School, West Orange, N. J. Julius Chajes is now music director at the Jewish Community Center in Detroit, Mich.

Salzer Offers 2 New Courses at Mannes Music School

Two special courses are offered at the Mannes Music School, New York, under the direction of Felix Salzer. Classes are being formed in elementary analysis, which cover the study of musical literature from the beginning to the present, and in the history of music. The first subject will cover 24 weeks while the history course is designed for 20 weeks.

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